

Thomas Davis. Dublin
Oliver
THE *McFarland*
LYRIC PIECES
OF
HORACE

dispos'd according to chronologic Order

BY

P. SANADON,

with an *english* TRANSLATION, in
POETIC-PROSE, expressive throughout of that
JESUIT's Sense of the AUTHOR, and an Ab-
stract of his most shining REMARKS.

To which are prefix'd

SANADON's LIFE OF HORACE
PLANN'D upon his Works, and a critical
PREFACE, wherein, the Advantage of this
Edition, above all that preceded it, is clearly
demonstrated.

BY MATTHEW TOWERS LL.D.

School-master of PORTARLINGTON.

VOL. - II.

D U B L I N

printed by A. REILLY

for the AUTHOR, and sold by W. SMITH, at
the *Hercules* in *Dame's-street*, and by most of the
BOOKSELLERS. M, DCC, XLIII. 1743.

The extraordinary Author, who
 following sheets to your Grace,
 I most humbly address the fol-
 lowing sheets to your Grace,
 May it please your Grace,

DUBLIN



LORD BISHOP

CHARLES

TO HIS GRACE
CHARLES
LORD ARCHBISHOP
OF
DUBLIN.

May it please your GRACE,

UNBIASS'D by selfish Views
I most humbly address the fol-
lowing Sheets to your GRACE.

The extraordinary Author, who was

A 2.

indisf-

DEDICATION.

indisputably the finest Genius of *Augustus's* Age, and whose Sentiments are the Dictates of Truth and good Sense, needs no Defense, and tho' the Translator most evidently does, yet from his Presumption in prefixing your GRACE's Name, to his desperate Attempt no One can rightly conclude that You have undertaken it. In Truth, my Temerity imposes no Necessity upon your GRACE of honoring the Translation with your Patronage, nor can I wisely hope it.

THE only Motive therefore which induces Me to inscribe it to your GRACE's Name is my Admiration of those Merits which rais'd You to that high Station You now so confessedly adorn, and that — how prodigiously singular in this Age! — without your Seeking; my Admiration of that Benevolence You are known to indulge
even

DEDICATION

even to the least deserving, and which has been very deeply fixed in my Mind ever since the Moment You so generously recommended the Encouragement of this Work to the reverend and worthy Clergy of that Diocess. You lately presided over with the greatest Honor and the highest Esteem and Love from All, to whom the invaluable Loss of so good a Father would be insupportable, were it not alleviated by the Consideration that They are still within the Sphere of your provincial Superintendency, and that You are succeeded by a Bishop of Worth, Candor and Good-nature, who is remarkable for pursuing in all his Actions the same noble End with your GRACE, *that of making All around Him easy and happy.*

If, most illustrious Prelate, You forgive this public Boast of my Happiness in your Notice, and kindly interpret this Manner of attesting the pro-

DEDICATION

profound Veneration I bear You, You'll
 crown the Wishes of an obscure Man,
 who will regard it his greatest Honor
 to be thought, as He really is, with the
 sincerest Esteem, greatest Submission
 and most inviolable Respect,

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 crown the Wishes of an obscure Man,
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2 HORATIO

Q. HORATII FLACCI
LYRICORUM CARMINUM
LIBER TERTIUS.

THE
O D E S
OF
H O R A C E.
BOOK THIRD.

Vol. II

B



T A B L E.

O F T H E

O D E S.

Contain'd in the third BOOK,
 Compos'd between the Years 726 and 732 of Rome,
 That is to say,
 Between the 37 and the 43 of *HORACE*.

New Distribution.

Old Distribution.

	Book	Ode
1. D elicta majorum.	3	6
2. O navis referent.	1	14
3. Quid dedicatum.	1	31
4. Parentis olim.	5	3
5. Jam satis terris.	1	2
6. O Diva gratum.	1	35
7. Icci beatis.	1	29
8. Est mihi nonum.	4	11
9. <i>Æquam</i> memento.	2	3
10. Rectius vives.	2	10
11. Nolis longa feræ.	2	12
12. Nullus argento.	2	2
13. Non usitatâ.	2	20
14. Quantum distet ab Inacho.	3	19
15. Quis desiderio.	1	24
16. Jam pauca aratro.	2	15
17. Et thure & fidibus.	1	36
18. Herculis ritu.	3	14
19. Musis amicus.	1	26
20. Quem virum aut heroa.	1	12

Q. HORATII FLACCI
LYRICORUM CARMINUM
LIBER TERTIUS.

C A R M E N I.

A. U. C. DCCXXVI. DCCXXVII.

AD ROMANOS.

Religionis contemptum & morum corruptelam maxima
Romanis mala intulisse.

l. 3.
O. 6.

DELICTA majorum immeritus lues,
Romane, donec templa refeceris
Ædesque labentes Deorum, &
Fœda nigro simulacra fumo.

§ Dīs te minorem quòd geris, imperas:
Hinc omne principium, huc refer exitum;
Dī multa neglecti dederunt
Hesperiz mala luctuosa,

10 Jam bis Monefes, & Pacori manus
Nonn auspicatos contudit impetus
Nostros, & adjecisse prædam
Torquibus exiguis renidet.

Pene

THE
O D E S
O F
H O R A C E.
BOOK III.

O D E I.

To the ROMANS.

That a Contemt of Religion and a Corruption of Manners were the sole Causes of all the Misfortunes which haras'd *Rome*.

O F Crimes paternal, O ye Men of *Rome*, guiltless your selves, ye must defray the Score, if ye not soon rebuild the public Domes, the mould'ring Fanes repare, and decorate the Statues of the Gods with Smoke still fully'd and by Fire deform'd.

By due Submission to the heav'nly Pow'rs your old Fore-fathers grew the Lords of human Kind. As hence the *roman* Grandor sprung, on *this*, be sure, depends it's Term. Provok'd by your Contemts these very Gods have oft in Gulfs of Woe deep sunk *Italia*'s wretched State.

Twice have the *parthian* Forces quash'd our inauspicious Efforts, twice exulting deckt their scanty Chains with the resplendent Spoils of *roman* Legions.

6 HORATII LYRICORUM. Lib. III.

Penè occupatam seditionibus
Delevit Urbem Dacus & Æthyops;

15 Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpæ secula nuptias
Primùm inquinavere, & genus, & domos:

Hoc fonte derivata clades
20 In patriam populosque fluxit.

Motus doceri gaudet Ionios
Matura virgo, & fingitur artibus;

Jam tunc & incestos amores
De tenero meditatur ungui.

25 Non his juvenus orta parentibus
Infecit æquor sanguine Punico;
Pyrrhumque, & ingentem cecidit
Antiochum, Annibalemque dirum:

Sed rusticorum mascula militum

30 Proles, Sabellis docta ligonibus
Versare glebas, & severæ
Matris ad arbitrium recisos

Portare sustes; sol ubi montium
Mutaret umbras, & juga demeret

35 Bobus fatigatis, amicum
Tempus agens abeunte curru.

Damnosa quid non imminuit dies?

† Ætas parentum, pejor avis, tulit

40 Nos nequiores, mox daturos
Progeniem vitiosiore.

REMARKS on ODE I.

RELIGION has been always a pow'rful Curb
to-restrain People from transgressing their Duty.
HORACE here employs it with all the Majesty his
Subject requires. In this Piece all is moral, all pathetic,

*I see Preface p. 52 -
of Horace*

The *Dacians* skil'd to hurl the deathful Dart, and
Æthiopia's formidable Fleet were on the Point of
 overturning *Rome* already shaken by our civil Dis-
 cords.

Teeming with Crimes the present Age began to
 stain the Purity of nuptial Beds, and graft on Fa-
 mily's an alien Breed. From this impoison'd Source
 a Tide of Woes deriv'd has overflow'd not *Rome*
 alone but all the Provinces.

A Maid, whose Wishes Age has scarce matur'd, is
 fond of dancing to *Ionian* Measures: the Wiles my-
 sterious of seducing Hearts eager she learns: nay
 from her infant Years she breaths incestuous Love.

Not from such Parents sprung the Youths who dy'd
 the Seas with *punic* Blood, and into Pieces hew'd the
 Troops of *Epire's* King, *Antiochus* the great, and *An-
 nibal* the stern.

From toil-invig'rate, martial, *sabine* Sires arose that
 manly Race. Beneath a rig'rous Mother's watchful
 Eye young were They taught to turn with painful
 Hand the stubborn Glebe or fell the sounding Grove,
 whence Home with heavy Loads They took their
 Way, when *Phæbus* with departing Car turn'd tow'rs
 the East the Shadows of the Hills, reliev'd the weary
 Oxen of their Yokes, and to the Swains restor'd the
 genial Hour.

Time sensibly all Things impairs:

Our Fathers have been worse than theirs;

And We than ours; next Age will see

A Race more profligate than We

With all the Pains We ~~take~~ have Skill
~~enough to be.~~ to be

Lord Roscommon

tic, all tends to the same Design, which is, to put a
 Stop to the Licentiousness of Manners, and, by a Re-
 presentation of the Calamitys with which the Re-
 public had been afflicted, to rekindle a Spirit of Piety.
 It may be affirm'd that our Poet has few Pieces supe-
 rior

A noble Ode B 4

8 HORATII LYRICORUM. Lib. III.

prior to this for Magnificence and Force of Thoughts, Images, and Expressions.

* 9. *Jam bis Monefes.*] Historians call Him *Surena*, which was the Name of his Employment, and signify'd among the *Parthians* the Lieutenant-general of the Kingdom. He defeated *Crassus*.

* 10. *Non auspicatos impetus.*] The Inspectors of Victims foretold *Crassus* that his Expedition wou'd prove unfortunate; sev'ral Prodigys, which happen'd whilst He was at *Zeugma*, seem'd to confirm the Prediction. *Crassus* despised all these Presages, and ran headlong to his Ruin.

* 20. *In patriam populosque.*] The Critics rightly perceiv'd that, *patria* and *populus romanus* being the very same Thing, the Text was necessarily faulty; but *M. Cuningam* seems to have succeeded better than the rest in discov'ring which of these two Words had been alter'd. He judg'd the Fault to be in *populum*, which He reform'd by a slight Change of the singular into the Plural, which is sufficient to hinder the two Words from being any longer synonymous. H. Q. R. A. C. E. has say'd elsewhere in the same Sense *terrui Urbem, terrui gentes*, to denote the City of *Rome* and the Provinces of the Empire. *Patriam* here answers to *Urbem*, and *populos* to *gentes*. The same Opposition is found in this Verse of *Martial*,

Ad populos mitti qui nuper ab Urbe solebas.

* 22. *Fingitur artibus.*] In the same Sense have We seen *facies nota gratarum artium*. Some read here *artubus* contrary to the Usage of *latin* Authors, who wou'd have say'd *fingitur artus*.

* 23. *Jam tunc.*] I have made here two Changes, which, small as They are, deserve however some Attention.

Ode I. HORACE'S ODES.

9

tention. In stead of *jam nunc* I have put *jam tunc*, and I have separated it from *fungitur artibus*. The latin Grammar demands the former Change, and the Justness of the Thought requires the latter. The natural and regular Construction therefore is *jam tunc de tenero ungui*. *Jam nunc* can neither agree with what goes before, nor with what follows.

† 25. *Non his juventus, &c.*] To this lively and natural Picture of the Manners of his own Age He joins a quite contrary one of the Manners of the ancient Romans. The Vicinage of these two Pictures makes Us perceive their Beautys more distinctly, and gives, as I may say, more Spritelyness and Strength to the Colors.

† 33. *Portare fustes.*] * A new Interpreter was certainly dispos'd to be merry when He gave a burlesque Air to this Passage. In those early Times, says He, Mothers wou'd not suffer their Sons to carry nice Canes. They permitted 'em only the Use of plane Cudgels without the least Ornament. *Juventus Romana olim non ornatos fustes, sed inconditos stipites ad matris arbitrium gestabat*. I do not think He's mistaken. It is easy to distinguish the Poet's Thought from the Commentator's Imagination.

† 37. *Damnosa quid non, &c.*] I have taken the Liberty to adopt the excellent Translation Lord Roscommon has given Us of this Strophe, the Nobleness, Force, and Conciseness whereof are admirable in both Languages. Happy for the latin Poet, that We know He has the Honor of the Invention, otherwise it wou'd be difficult to decide the Prize between these two illustrious Rivals.

* John du Hamel.

CARMEN II.

* A. U. C. DCCXXXVI.

AD REMPUBLICAM.

Per continuam translationem à navi ductam imminentes Romanis calamitates denunciât, si Octavianum patiantur ab Reipublicæ gubernaculis discedere.

L. 7.
O. 14.

O NAVIS! referent in mare te novi
Fluctus? O! quid agis? Fortiter occupa-
Portum. Nonne vides ut
Nudum remigio latus?

- 5 Et malus celeri faucius Africo
Antennæque gemunt, ac sine funibus.
Vix durare carinæ
Possint imperiosius
Æquor. Non tibi sunt integra lineæ:
10 Non Dî, quos iterum pressa voces malo.
Quamvis Pontica pinus,
Sylvæ filia nobilis,
Jactes & genus & nomen inutile:
Nil pictis timidus navita puppibus.
15 Fidit. Tu, nisi ventis
Debes ludibrium, cave.
Nuper sollicitum quæ mihi tædium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
20 Vites æquora Cycladas.

REMARKS on ODE II.

ABOUT the End of the Year 725. Octavian talk'd of resigning the Government of the Republic, and consulted Mæcenæ and Agrippa upon it. Thirteen or fourteen Months after, that is to say, in the Beginning of January 727. He began his seventh

See Life of Horace p. 52. Con.

O D E II.

TO THE REPUBLIC.

Under an Allegory taken from a Ship, He represents to the Republic the Dangers which threaten'd Her, if *Octavian* were suffer'd to abandon the Guidance of Her.

AND shall new Surges bear Thee back to Sea,
ill-fated Ship? Alas! what Frensy blinds Thee?
Ah! rather in the friendly Port ride safe at Anchor.
See'st Thou not all thy Banks of Oars disgarnish'd?

Thy shiv'ring Mast and Sail-yards groan beneath
each Whirl of Wind, and without Cordage Thou
can'st hardly stem th' imperious Main. A single Sail
Thou hast not now intire, nor even Gods to call on
in a new Distress. Tho' once You grew the stately
Daughter of some *ponctic* Wood, vane's thy Parade of
Origin and Name. Discourag'd still by Dangers He
has run thy Pilot on thy painted Stern no more relays.
Ah! yet take Heed or shortly Thou'lt become the
Sport of ev'ry Blast.

O dearest Vessel, once my anxious Grief, now my
Regret, and always my Disquiet, use special Care to
fly the Seas with Rocks and Islands interspers'd, nor let
the tempting Luster of the *Cyclades* attract Thee.

Consulat by declaring to the *Senat* in a very artful
Manner that it was his earnest Request They wou'd
ease Him of a Burden his Infirmitys wou'd not longer
permit him to bear. The Conclusion, which proba-
bly preceded his Consultation with his Favorites, and
his pretended Resignation to the *Senat*, was that this
Prince shou'd remain in Possession of the Authority.

In:

12 HORATII LYRICORUM. Lib. III.

In the Interval of these two Events, HORACE compos'd this Piece, wherein by an ingenious Allegory, which He knew so well to imploy in delicate Conjunctions, He shews the *Romans* it was their Interest not to suffer *Octavian* to abandon the Government of the State.

The *allegoric* Sense I affix to this Piece is not new. *Quintilian*, one of the ablest Rhetoricians of Antiquity gives this intire Ode as an Example of an Allegory. As He flourish'd at *Rome* not quite a Century after HORACE, his Testimony is an indubitable Proof of the Sense given to this Ode both before, and in his Time. I add that this is the most common, or rather the universal Opinion. *Murstus* in 1559 was the first who imagin'd otherwise.

✧ 1. *Novi fluctus.*] The Waves of the Sea are in a continual Agitation. Nothing can better represent the Movements of a civil War, which must naturally have plung'd the Republic again into it's former Misfortunes.

✧ 2. *Fortiter occupa portum.*] This Port is the Tranquility of the State which the Prince's Government began to restore. The Poet exhorts the *Romans* vigorously to seize so precious a Good, and not let it escape 'em.

✧ 5. *Et malus, &c.*] I have separated this Strophe from the first, because the Thought requires it. *Vides* can have no relation to *gemunt*, We cannot see Groans. I have also put *gemunt* in the Place of *gemant*, as Dr. *Bentley* and Mr. *Cuningam* have done before Me, upon the Authority of sev'ral Mss. and the most ancient Editions. But I have retain'd *possint*, because it may be govern'd by *Vix*, and because *possunt* and *sunt* plac'd consecutively in two short Verses wou'd have a very ill Grace here.

✧ 6. *Sine funibus, &c.*] Here Dr. *Bentley* begins to declare Him'self for *Muretus's* Opinion against *Quintilian's*.

First, by *funibus* He wou'd have Us understand *Anchors* and not *Cordage*, and is astonish'd the Interpreters shou'd have been mistaken therein. *Funibus autem*

tem anchoræ Significantur, quod tot interpretes fugisse quis satis mirari possit? For my Part, I am not at all surpris'd at this Conduct of the Interpreters, it is a Proof of their Sagacity. Doubtless They were not ignorant that the Word *funis* might signify the *Anchor* of a Vessel, or rather the *Cable* to which the *Anchor* is fasten'd: but They observ'd that there was *then* always in the Phrase some Expression, which determin'd the Signification of this Word. But what I am surpris'd at is, how it could escape Dr. Bentley, that *funis* being a general Word may signify *Cordage* as well as a *Cable*, and has naturally the first Sense when Nothing determines it to the second.

Secondly, these two Plurals *funibus* and *carinæ* have led Dr. Bentley to espouse Muretus's Sentiment. He does not comprehend how these Terms can be imploy'd in the plural Number, in speaking of a single Ship. Hence he concludes They must be extended to other Ships, which lay together, says He, in the same Road; that HORACE here represents to his Friends that 'tis dang'rous for Them to expose Themselves on the open Sea, since in the Port it self other Vessels cou'd scarce brave the Tempest, even by the Support of their Anchors; lastly, that this Sense being the only true one, and being inconsistent with Quintilian's Explication, we must necessarily renounce the Allegory, and take the whole Piece in the natural Sense. Nothing is weaker than this Objection. What? because in ev'ry Ship there is but one Cable and one Keel, HORACE shou'd not say *funes* & *carinæ* when speaking of a particular Vessel? Since when has the Privilege been revok'd, allow'd to Poets in all Ages, of imploying the *Singular* for the *Plural*, and the *Plural* for the *Singular*? The *Whale* and the *Centaaur* mention'd by Virgil were two distinct Gallies, which had each one Prow and one Keel; and yet the Poet uses *frontibus* in the *Plural*, & *carinâ* in the *Singular*:

*Nunc unâ ambæ junctisque feruntur
Frontibus, & longâ sulcant vada salsa carinâ.*

The latin Poets have always enjoy'd the Right of saying indifferently and in the same Sense *testum* and *testa*, *limen* and *limina*, &c. The Multiplication of Vessels, which Dr. Bentley finds here, is therefore a pure Imagination, which cannot support his Sentiment. But, in short, I am willing to give up something to the *english* Critic. I allow him the Principles He has advanc'd; tho' false, or at least doubtful. I suppose with Him that *funes* can only mean *Anchors* and not *Cordage*; and that the Plurals *funes* & *carinæ* necessarily prove a Multitude of Vessels. Nothing of all this destroys the *Allegoric* System, and it may subsist with all this. Observe how. HORACE says to the Ship: thy Mast is already shiver'd, thy Sail-Yards bend beneath the Effort of the Winds, and such is the Fury of the Billows that no Ships depriv'd, like Thee, of their Cables can longer resist. This Explanation may very well agree in a figurative Sense with the Republic, which was so shatter'd by the civil Wars, that no Republic cou'd support it self in the same Condition. Thus let Dr. Bentley turn to what Side He will; either He proves Nothing He shou'd prove, or He proves in Favor of the Sentiment He undertakes to destroy.

¶ 8. *Imperiosius æquor*] The Beauty of this Epithet consists particularly in it's conveying a natural Image of the Ambition of the Great who would certainly turn the Government upside-down, if They parted with a Chief capable of keeping Them to their Duty and to a Subordination.

¶ 10. *Non Dî.*] In the proper Sense these were the Gods whose Statues had been plac'd on the Stern of the Vessel, which being broken by the Tempest, the Vessel was depriv'd of it's gardian Divinitys. In the figurative Sense we may understand *Octavian* Himself, or the tutelar Gods of *Rome*, who had seconded all the Enterprizes of this Prince, and who wou'd be offended

Ode II. HORACE'S ODES.

15

fended if He were suffer'd to abandon the Government.

Dr. *Bentley* understands by these Gods *Castor* and *Pollux*, because the Rising of their Stars had the Pow'r of calming the most furious Tempests. He has not assign'd a Reason why these Gods shou'd cease to be favourable to this ill fated Ship. And indeed He wou'd have found it difficult to produce a good one. Mr. *Dacier* has guess'd better; He has even, without thinking so, given into the *allegoric* Sense which He combats. This is, says He, what I think HORACE intended to say. Whilst our Party still subsisted, and our Generals (*Brutus* and *Cassius*) were at the Head of our Army, We seem'd still to have the Gods for Us; but by our Defeat We have been convinc'd that They were all on *Octavian's* Side, and had abandon'd Us. Thou hast therefore lost thy Gods, &c. This Explication has quite another Force in the Sense I give this Piece, by fixing it's Composition to the Year 726, two Years after *Antony's* Defeat, and betwixt the two Years in which *Octavian* pretended to resign the Government. *Mæcenat's* Harangue on this Subject in 725 is to be seen in *Dio*. The Allegory of a Ship to the Republic is therein so minutely drawn, and has so great a Conformity with this Ode, that We may affirm the Poet undertook to copy it exactly, in Compliment to his illustrious Patron, as Mr. *Masson* has remark'd.

¶ II. *Pontica pinus.*] They who follow *Muretus's* Opinion say 'tis absurd to imagin that HORACE, if he intended to design the Republic by this Vessel, wou'd say it was built of Timber that once grew in the Forests of *Pontus*. Was it not more natural and more ingenious to say this Timber had been brought from the Summits of Mount *Ida*, since the *roman* Empire drew it's Origin from *Troy* by *Aeneas*? No Idea cou'd be more grand or more pleasing to the *Romans*. Great and flatt'ring as this Idea may be, that is no Reason for attributing it to HORACE. Our Commentators are

are in an Error. Prejudic'd for the Merit of the Ancients on which They labor, They imagin They cannot give them too much Wit. The most mysterious Meanings, the sublimest Thoughts, the happiest Allusions, in short the Views of the most refin'd Politics must necessarily be those of their Author. A very false Principle, since there are many Passages in the Ancients which might be more nicely turn'd than They have done. They have not ev'ry where giv'n to ev'ry Thought all the Perfection of which it is capable. I add that it is a Principle very prejudicial to the Glory of those Authors. They disfigure 'em by giving Them Features They have not, as much as by depriving 'em of those They have. To paint a natural Beauty is to deform it. The Works of the Ancients have Wit enough of Themselves to dispense with ours. Let Us discover *that* Wit, and present it such as it is; that will be sufficient to win all our Esteem. In a Word, a Commentator shou'd shew Us his Original as he finds it, not as he imagins it. 'Tis therefore bad Reas'ning to say HORACE cou'd not understand the Republic under the Allegory of a Ship, because He has fail'd to draw the Origin of this Ship from the Forests of *Troas*, whence the *Romans* pretended to come. I grant that Thought wou'd have been grand and illustrious; but HORACE had it not. He has presented Us another Idea very beautiful, very poetic and very agreeable to his Subject. The Timber of *Pontus* was very solid and lasting and proper for induring the Sea. HORACE therefore tells his Vessel that the Tempest had reduc'd Her to such a Condition, that she shou'd no longer reckon upon her Solidity, and that it wou'd be of small Service to Her that she flourish'd once in the Forests of *Pontus*: and thereby He intimates to the *Romans* that tho' the Republic seem'd steady and immovable to those who inclin'd to a popular Government, this pretended Strenth cou'd not secure Her from the Misfortunes that threaten'd Her if *Octavia* abandon'd the Guidance of Her. The Thought is very just

Ode II. HORACE'S ODES. 17

just and obvious. There is therefore no Necessity yet to depart from *Quintilian's* Sentiment.

14. *Pictis puppis.*] Here the Poet adds, that the Romans would be no less in the Wrong to depend upon the Opulence of the Republic. Luxury and Magnificence are in a State what Paintings and Statues are in a Ship. Such vane Ornaments can as little secure a State menac'd with War as a Vessel threaten'd with a Storm. This is the true Sense of this Passage: Mr. *Dacier*, desirous to say something new, has departed from the natural one. This is another Rock on which Commentators split.

Timidus navita.] The Sense I have giv'n to these Words is sufficiently justify'd by those of *Dio*: *jam extiterant qui popularem reipublicæ formam ut turbulentum odissent, ac mutationem ejus adprobarent, Cæsarisque imperio delectarentur.*

¶ 17. *Nuper sollicitum, &c.*] *Sollicitum tædium* is no more than *tædium* & *solicitudo*; and *desiderium curaque* is equivalent to *desiderium sollicitum*. Whether in *Brutus's* Party or in *Octavian's*, the Poet's disquiet was still the same on account of the Republic (*solicitudo; cura,*) from an Uncertainty of the Event. In the former State his Disquiet was accompany'd with Anxiety, *sollicitum tædium*, which arose from the Fatigues of War, the Misunderstanding of the Commanders, the Inexperience of the Officers, and the Weakness of the Troops. Perhaps He would also insinuate to *Octavian* that He was vex'd to the Heart to be rank'd amongst his Enemys: Whereas in the latter State his Disquiet was accompany'd with Regret, *Desiderium curaque*. After he had tasted the Sweetness of *Octavian's* Government and the Security of a fix'd Situation, He regretted this Advantage which the Republic was in Danger of losing by exposing Herself again to the Hazards of a civil War.

¶ 19. *Interfusa nitentes.*] This Passage is inexplicable in all the Sentiments but the one I imbrace, in which it has a very fine and very natural Sense. The Poet supports the Allegory to the End, and under the
Idea

18 HORATII LYRICORUM. Lib. III.

Idea of a tempestuous Sea, such as is that Part of the *Mediterranean* where the *Cyclades* are, He diverts the Republic from the civil War which *Octavian's* Abdication might make 'em justly apprehend. *Nitentes* is here for *quamvis nitentes*, which admirably figures the flatt'ring Hopes with which the Senators might suffer Themselves to be dazzled.

John du Hamel pretends this Ode was compos'd in 712 immediately after the Defeat of *Brutus* and *Cassius*, that HORACE's Father speaks here to his Son under

C A R M E N III.

* A. U. C. DCCXXVI.

AD APOLLINEM.

Corporis animique sanitatem cum poeseos studio conjunctam cæteris vitæ bonis antecellere.

E. 1.
Ode. 31.

Q U I D dedicatum poscit Apollinem
Vates ? quid orat de paterâ novum
Fundens liquorem ? Non opimas
Sardiniae segetes feracis ;

5 Non æstuosæ grata Calabriae
Armenta ; non aurum, aut ebur Indicum ;
Non rura, quæ Liris quietâ
Mordet aquâ taciturnus amnis.

Premant Calenam falce, quibus dedit
10 Fortuna, vitem ; dives & aureis
Mercator exsiccat culullis

Vina Syra reparata merce,
Dîs charus ipsis : quippe ter & quater
Anno revisens æquor Atlanticum

15 Impune. Me pascunt olivæ
Me cichorea, levesque malvæ.

Brui

Ode III. HORACE'S ODES. 19

under the Allegory of a Ship, to ingage Him to quit the Party He had espous'd and fly to the Clemency of *Octavian*. But the merryest Passage, and which makes as it were the Foundation of this System, is the Explication He gives to *Pontica pinus, sylva filia nobilis*, in which He finds the Genealogy of HORACE whom he derives from one of the most illustrious Families of *Pontus*. I have refuted this Vision in the Life of our Poet, and perhaps I might have done better to have say'd Nothing at all about it, but to have let it sink into the Oblivion it deserves.

O D E III.

To A P O L L O.

That Health of Body and Mind, and a Life spent in the innocent Pleasures of Poetry are more valuable than all the Riches of the World.

WHILST in *Apollo's* newly hallow'd Shrine the Bard his first Libation pours, what wou'd He have his God bestow ? Not the rich Harvests of *Sardinia's* Fields, not hot *Calabria's* beauteous Herds, not *indian* Iv'ry, not barbaric Gold, nor verdant Lawns where silent *Liris* eats his easy Way.

Let Fortune's Minions on the Hills of *Cales* with Pleasure dress their Vines ; for racy Wine let the rich Merchant truck his *syrian* Wares and drain the golden Bowl ; let Him assisted by th' auspicious Gods plow without Risk th' *atlantiæ* Main three or four Times a Year. To ME, who can on Olives, Succory, and Mallows easy to digest, contented live, grant O *Laterna's* Son this humble Sute : Give Me but Health and Sense

20 HORATI LYRICORUM. LIB. III.

Frui paratis & valido mihi,
 Latoe, dones; ac, precor, integrā
 Cum mente nec turpem fenestram
 20 Degere, nec citharā carentem.

REMARKS on ODE III.

In the Life of Horace - p. 52 -

THIS Ode appears inconsiderable enough, in
 Comparison of what the Subject might furnish.
 In 726 *Octavian* dedicated to *Apollo* the Temple and
 Library He had caus'd to be built in his Palace of
 Mount *Palatin*, clos'd the *Lustrum*, and receiv'd the
 Quality of *Prince* from the *Senat*. These three E-
 vents open'd a very fine Road for Poetry. I don't
 know whether *HORACE* on these Occasions made
 any other Piece of the Number of those which are
 not come down to Us. Be that as it will, He con-
 fines Himself in *this* to make Wishes for his own par-
 ticular Advantage, and We may say, that the Ode
 consider'd in this View is not unworthy our Esteem.

CARMEN IV.

Allii detestatio.

L. 4.
 O. 3.

PARENTIS olim si quis impiā manu
 Senile guttur fregerit,
 Edat cicutis allium nocentius.

O dura messorum ilia f
 5 Quid hoc veneni sœvit in præcordiis f

Num

Ode IV. HORACE'S ODES. 21

Sense t' enjoy my present Store, crown my Old-age with Wisdom and with Honor, and *then*, Thou God of Verse, let Me not be too dully serious for the Muse's Sport.

* 1. *Quid dedicatum, &c.*] There is no Necessity to put these Words into *Apollo's* Mouth. 'Tis HORACE Himself who speaks. He supposes He comes after many others who had weary'd the God with their selfish Vows: What, think Ye, says He, does a poor Poet demand? Not one of those Things which others have desir'd. Thereby he naturally enters into the Enumeration of the Wishes which others had form'd, and which must imbarass *Apollo's* Liberality. Then He adds his own, which equally display his Modesty and Disinterestedness.

* 2. *Novum liquorum.*] This was the first Time of making Libations in this new Temple.

* 12. *Reparata.*] See the ODE *nunc est bibendum*, where I have justify'd the Sense I give to this Expression.

O D E IV.

He curses Garlick.

SHOUD some unnatural Wretch with ruffian Hand anticipate the Stroke of ling'ring Fate by drenching in his aged Father's Gore a deathful Sword, let *Garlick* be his Doom, *Garlick* which strikes with Pains more exquisit than Hemlock's frigid Juice.

What iron Stomachs must those Rustics have who can digest such cursed Food! I burn, I burn. What Kind of Poison racks my Intraills thus?

Have

22 HORATII LYRICORUM. Lib. III.

Num viperinus his cruor
Incoctus herbis me fefellit, an malas
Canidia tractavit dapes?

10 Ut, Argonautas præter omnes, candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.

15 Nec tantus umquam fiderum infedit vapor
Siticulosæ Apuliæ:
Nec munus humeris efficacis Herculis
Inarsit æstuosius.

C A R M E N V.

* A. U. C. DCCXXVII.

A D A U G U S T U M.

Occasione portentorum, quæ anno ineunte contigerant, Augustum Horatius à deponendo principatu dehortatur.

L. 1.
O. 2.

J A M satis terris nivi atque diræ
Grandinis misit Pater, & rubente
Dexterâ sacras jaculatus arces
Terruit Urbem,
5 Terruit gentes, grave ne rediret
Seculum Pyrrhæ nova monstra quæstæ;
Omne quum Proteus pecus egit altos
Visere montes;
Piscium & summâ genus hæsit ulmo,
10 Nota quæ sedes fuerat palumbis;
Et superjecto pavidæ natarunt
Æquore damæ.

Vidimus

Have They without my Knowledg boild those Herbs in Viper's Blood? Or has *Canidia* thrust her tainting Paw into the damn'd Ragoo, and mingled Death?

With the transcending Beauty fir'd of *Jason* argo-nautic Chief *Medea* rub'd Him, to be sure, with *this*, to aid him to subdue the monstrous Bulls and bend their passive Necks to Yokes unknown: With *this* She smear'd the Gifts She sent her Rival, then fated with Revenge, high-mounted on her Dragon-coach She flew.

Amid the stifling Fervors of the *Dog* thirsty *Apulia* ne'er emitted such malignant Vapors. *Jove's* indefatigable Son, when closest to his Shoulders clung th'invenom'd Vest, had but an Ague-fit to this my Fever.

O D E V.

To AUGUSTUS.

Upon Occasion of some Prodigys, which happen'd at the Beginning of this Year, He dehorts *Augustus* from his Purpose of resigning the Empire.

ENOUGH, alas! the Sire of Gods and Men has by this direful fall of Snow and Hail, which still deep-hide the Earth, the Signs of Wrath display'd. Enough of Lightning has his red Right-hand elanc'd upon the sacred Fanes. *Rome* was with Horror struck, the Nations stood aghast, the World a second Deluge fear'd, like that when Prodigys ne'er seen before sunk *Pyrrha's* Heart with Terror and Dismay; when *Proteus* to the Mountain-summit drove his scaly Herd; when Fishes hung intangled in the Boughs of Elms, the Wood-dove's known Retreat; when frighted Does divided briny Waves over Earth's Surface by the Sea diffus'd.

Tiber

24 HORATII LYRICORUM. Lib. III.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
15 Ire disiectum monumenta regis
Templaque Vestæ;

Illic dum se vimum querenti
Jactat ultorum, vagus & sinistra
Labitur ripâ, Jove non probante,
20 Uxorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persæ melius perirent;
Audiat pugnas vitio parentum
Rara juvenus.

25 Quem vocet Divum populus ruentis
Imperi rebus? Prece quâ fatigent
Virgines sanctæ minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
30 Juppiter? Tandem venias, precamur,
Nube candentes humeros amictus
Augur Apollo.

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat & Cupido:
35 Sive neglectum genus & nepotes
Respicias auctor,
Heu! nimis longo satiata ludo,
Quem juvat clamor, galeæque leves,
Acer & Marsi peditis cruentum
Vultus in hostem.

Sive

Tiber with Sand and Slime surcharg'd we saw with Fury drive his Streams, retorted from the *Tuscan* Sea, up to their Source, and threaten to engulf *Rome's* gorgeous Palaces and solemn Temples.

Thro' a blind Def'rence for fair *Asia's* Rage, who weeps incessant her great Offspring slain, this God declar'd Himself aloud th' Avenger of his Shade, rush'd from his oozy Bed, and carry'd Desolation thro' the Fields which part his Banks from *Rome*. His too great Complaisance and her too lively Grief *Jove* equally condemns.

But what claims all our Tears is that our Sons, who by our Crimes, alas! will then be few, shall one Day be inform'd of our disastrous Prays. Yes, from our Annals will They learn, that their mad Sires in mutual Wounds blunted those Swords, which better had destroy'd the dreadful *partbian* Foe.

What Remedy for Ills so great? Who of the Gods will be the last Resource of an afflicted People, and the Prop of a declining State? What moving Song shall *vestal* Maids prepare to deprecate the Anger of their Goddess?

To whom will *Jupiter* intrust the care of expiating all the human Gore spilt in the civil Wars? *Apollo*, God of Aug'ry, come, come and avert our Doom, but let a Veil of Clouds involve thy radiant Shoulders.

Amiable Mother of the *Smiles* and *Loves* who ever flutter round Thee, fly to our Relief: Thou may'st perhaps be jealous of resigning to any other Deity that Glory. And thou, O *Mars*, whatever Joy the Shouts of Combatants, the Blaze of Arms, and the stern Frowns with which our Infantry confronts a bloody Foe, may yield Thee, still remember that to Thee this Empire owes it's Birth, resume paternal Sentiments for Sons Thou seem'st to have forgotten, for sure the sanguin Scenes, which our Misfortunes have but too long, alas! exhibited, give Thee a Surfeit of thy own Delights.

26 HORATII LYRICORUM. Lib. III.

Sive mutatâ juvenem figurâ
 Ales in terris imitaris, almæ
 Filius Maïæ, patiens vocari
 Cæsaris ultor :

45 Serus in cælum redeas, diuque
 Lætus interfis populo Quirini ;
 Neve te nostris vitiis iniquum
 Ocior aura
 Tollat. Hîc magnos potiùs triumphos
 50 Hîc ames dici pater atque princeps ;
 Neu finas Medos equitare inultos,
 Te duce, Cæsar.

REMARKS on ODE V.

OCTAVIAN receiv'd the Sur-name of *Augustus* in 727, on the 17th of *January*. The Night following, that is to say, betwixt the 17th and 18th, happen'd a prodigious Inundation of the *Tiber*. *Quum Augusti cognomen accepisset, says Dio, eâ ipsâ nocte Tiberis exundans ita omnia quæ in plano jacerent Romæ loca replevit, ut navigabilis esset.* He had lately made a second Tender of the Government of the Republic to the Senat, and in an Harangue on that Occasion told 'em it never had been his Intention to retain the sov'rein Authority, that his sole Aim in accepting it was to revenge the Death of *Cæsar* and to deliver the State from the Misfortunes which harass'd it. * *Re ipsâ perspicitis me ab initio nequaquam potentiam aliquam animo propositam habuisse ; sed hoc verè cupivisse ut patris mei misere interfecti cædam ulciscerer, Urbemque magnis & continentibus malis liberarem.* These two Events gave Rise to HORACE's Idea of this Piece, wherein his principal View is to ingage the Prince not to descend from the Station to which Merit and Fortune had exalted Him ; whereby he pays a particular Compliment to *Mecenas*, who had given this Advice to *Augustus*, and makes his

Court

* Dio, l. 53. See on this ode = *Life of Horace* = *Prose* p. 53.

Or if, bright *Maia's* winged Son, Thou dost the Form of our young Hero wear, and in his Person hast vouchsaf'd to purge the Earth from *Cæsar's* Blood, may thy Return to Heav'n be late! Long may'st Thou glad the *Romans* with thy Presence! Let not the Horror of our Crimes urge Thee too soon to wing thy Flight! Deign rather to appear pleas'd with the Honor of the noblest Triumphs; accept the Titles of our *Prince* and *Father*; in fine, be Thou or *Merc'ry*, or *Augustus*, let not the *Parthian* Cavalry beneath thy Reign pierce with unpunish'd Insolence the Empire's Confines.

Court to the Prince, who had suffer'd Himself to be preval'd on by the Reasons of his Fav'rit. The Sentiment I propose is intirely new. But of all those which have yet appear'd I know not one less liable to Difficultys, or which sets this ODE in a more beautiful Light. The Reader will see by the *Remarks* what He ought to think of my Conjecture. Such I call it, for that is all I dare promise. If I give Him any Thing more, He may be oblig'd to Me: if not, He will excuse my Temerity in a Matter which has hitherto left Room for Guess-work, and wherein others perhaps may still guess after Me.

The Subject of this ODE is contested among the Learned. Is it written upon the Prodigys that appear'd the Year of *Cæsar's* Death, or must We search for others in the subsequent Years? These two Opinions have, each, their illustrious Partisans. However, I presume to affirm that no one has propos'd a System reconcilable with this Piece, as I expect to demonstrate by the following Reflexions.

The Herd of Interpreters adhere to the former Opinion, but tho' united as to the Design of the Piece They differ about the Time of it's Composition. Some fix it to the Year of *Rome* 710 when *Cæsar* was murder'd; others carry it forward more or less,

so that there are three different Opinions in the same Party.

To pretend this ODE was made at the Time of the Prodigys which happen'd at the Dictator's Death, as the *Scholiasts* imagin'd, betrays a want of Criticism. HORACE was then at *Athens*, and imbrac'd the Party of *Brutus*, which he did not quit to return into *Italy* 'till 713, that is to say, three Years afterwards. Now what Probability is there, that amid the Camp of *Brutus*, *Octavian's* Foe and *Cæsar's* Murd'rer, He shou'd address Vows to the Gods for the Vengeance of *Cæsar's* Death and *Octavian's* Preservation? Besides, He did not properly give Himself up to the Service of the Muses 'till He had quitted the Profession of Arms.

Simul me dimisere Philippi

*Decisis humilem pennis, inopemque paterni
Et Laris & fundi, paupertas impulit audax
Ut versus facerem.*

And were it even true that He had compos'd some Pieces of Poetry before, I cannot believe *this* to have been of the Number. It has not the Air of the Performance of a young Poet of 21. Grand is the Subject, says Mr. *Dacier*, and most ingenious the Turn. What can be more sublime and at the same Time more delicate than HORACE's Manner of paying his Court to *Augustus*, by insinuating that it was He alone, who cou'd appease the angry Gods. In fine, this Epoch is contradicted by sev'ral Expressions in the ODE absolutely inexplicable in this System.

Rodellius thought to get clear of this Imbarassment by fixing the Composition of this ODE three Years after the Event which is the Subject of it, that is to say after HORACE's Return to *Rome*. The only Difficulty He finds therein, is that the Title of the Piece bears the Name of *Augustus*, which was not given to *Octavian* 'till 727. He therefore imagins that the Poet chang'd the Name of *Octavian* here into that of *Augustus* a good while afterwards, when He made a Collection of his Poems; and this Subterfuge

He

He again employs for the Epistle *quum tot sustineas*. This is to amuse one's self in combating a Fantom, while one neglects real and formidable Enemys. The Learned know well, how little Strefs is to be lay'd on the Titles prefix'd to the Works of the Ancients. It is not certain They were plac'd there by the Authors Themselves, and 'tis highly probable that these Titles as well as the Arrangement of the Pieces are the Work of the Copyists or old Grammarians. To say that HORACE plac'd the Name of *Augustus* in the Title of a Piece written long before He receiv'd that Name, is to make Him designedly set a Contradiction between the Title and the Piece, a Contradiction He might and ought to have avoided. From the following Remarks will appear that this Inscription assorts perfectly well with the Ode in the Explication I give it. What ought to imbarrafs *Rodellius* are the Objections I have offer'd against the first Sentiment, sev'ral of which have no less Force against *this*.

Le Fèvre has open'd Himself another Road, and *Mr. Dacier* has followed Him. They fancy'd They cou'd ward off all Difficultys by the Pretext of an inverted Prediction which They introduce here. They pretend that HORACE compos'd this ODE in the 38th Year of his Age, 15 Years after the Dictator's Death, that He form'd it in the Way of Prophecy, as it has ever been easy to act the Prophet upon Actions past; that He plac'd this Piece at the Head of the rest, as if it had been really written at that Time, in order to efface any dangerous Impressions which might yet remain upon *Augustus's* Mind from a Remembrance He had been ingag'd in *Brutus's* Army, and to insinuate to Him that after the Defeat of *that* Party He discover'd the Injustice of it, and perceiv'd the Crime of the *Romans* to be so great that it was necessary a God should come to expiate it. This Sentiment removes more Difficultys than the two preceding ones, but it does not remove all, and it gives Rise to new ones. I dare also aver that it is injurious to *Augustus* and unworthy HORACE and the two learned Critics

who propose it. The Part They make the Poet act is puerile and improbable. To what End shou'd He 15 Years after *Cæsar's* Death, speak of Prodigys which accompany'd *this* Death as if They had newly happen'd, and predict the civil Wars which were already finish'd? Shou'd *Augustus* be so vastly oblig'd to HORACE for quitting a Party which cou'd no longer subsist and in which his Fortune had been ruin'd? Cou'd He suffer Himself to be so far duped by so gross an Artifice, as to believe this Poet was interested in his Preservation and the Vengeance of *Cæsar's* Murder, at a Time when his Conduct prov'd directly the contrary? In short, had HORACE been minded to use this Disguise, wou'd He have been so imprudent as to discover in his Piece the Time of it's Composition, which is so clearly mark'd, that We can after so many Ages see that it was made since the civil Wars and several Years after the Murder of the Dictator. I add that the Supposition of *Augustus's* Jealousys against HORACE is a mere Supposition without the least Foundation. The Letters of this Prince to the Poet, the Offer He made Him of taking Him for his Secretary, the Goodness with which He accepted his Refusal, and the Friendship or rather the Familiarity He honor'd him with 'till his Death, are unanswerable Proofs that the Ideas of this Engagement were intirely effac'd from his Mind. See the Remarks on the Ode *ò sæpe mecum*. I can't tell if Mr. *Dacier* perceiv'd the Force of these Difficultys; but this is certain that in his Additions to his first Tome He reasons otherwise than in his Notes. He speaks no more of the Titles of *Father* and *Prince* as already given to *Augustus*, He says that the Poet only promises *them* as well as the *Triumphs* to *Octavian*. Wherefore in his Answer to Mr. *Masson* He confesses this ODE might have been made after the Battel of *Philippi*, about the End of 712. Thus Mr. *Dacier* makes HORACE a second *Janus* with two Faces: He sees before and behind, He foretels equally the past and the future; his ODE is a continual Prophecy, sometimes natural, sometimes revers'd

revers'd. This new Battery which our Critic erects discovers his Perplexity but cannot save Him. This is to give a new Ridicule to the Piece, to expose the Reputation of the Poet and the Commentator. To what I have say'd I add one Remark. No Author has rank'd the Overflowing of the *Tiber* in the Number of the Prodigys which attended *Cæsar's* Death. *Virgil* especially wou'd not have omitted it, He who has describ'd the Inundation of the *Po* in Terms so full of Pomp and Energy. This proves these Prodigys cou'd not be the Subject of the ODE, and to Me this Proof appears unanswerable.

Mr. *Masson's* Sentiment has Nothing in common with those already mention'd. He thinks the Point which hitherto united the Learned is no more ascertain'd than that which divided Them, that They are equally mistaken both as to the Design of this ODE and the Time of it's Composition. Two Inundations which happened at *Rome* consecutively the same Winter, at the End of 731 and the Beginning of 732, have fix'd his Conjectures for the Subject and Date of the Piece. This System has this Advantage that it is not subject to any of the most perplexing Difficultys in the preceding ones; but I meet with others in it which render it absolutely insupportable. In the first Place the Epoch He assigns to the Composition of this ODE is almost 22 Years posterior to *J. Cæsar's* Death. *Ilia* had all that Time to dry up her Tears, and her Complaints as well as *Tiber's* Offers had come too late. The fifth Strophe is therefore inexplicable by his Scheme. Secondly, nor is it less difficult to reconcile the following Strophe by it, whatever Efforts He makes to effect it. These are, says He, the Misfortunes which the Prodigys mention'd by the Poet seem'd to presage. I grant that such Prodigys were regarded by the credulous and excessively superstitious *Romans* as Prognostics of some great Disaster: but do those related by the Poet contain any Thing which designs civil Wars rather than any other Calamity. In the other Sentiments the Prediction naturally presents itself, there

is the greatest Appearance of it's being accomplish'd. The Murder of *Cæsar* might well give Apprehensions of a civil War. But HORACE had no Reason to strike with such Alarms in the Conjectures wherein Mr. *Masson* places Him. That would have been inexcusable Imprudence. All was quiet within the Empire. A Year and a Half before, *Augustus* shut the Temple of *Janus* a second Time. The *Dacians* and some other People near the *Danube* were reduced. There was no Subject for War but against the *Parthians*, to recover the Standards and Prisoners of the State. *Augustus* set out about the End of the Year for that Expedition, and He so little fear'd that any Advantage wou'd be taken of his Absence to raise Commotions in *Rome*, that He wou'd not step back from *Sicily* to dissipate the Troubles occasion'd by the Factions for the Consulat of the subsequent Year. The Poet in such a Situation ought to predict something more likely than a civil War, and He cou'd not predict any Thing that was less so. Thirdly, Mr. *Masson* does not, nor can indeed explaine why *Vesta* shou'd be less favourable to the *Romans* in 732, nor to what Purpose HORACE speaks of the Vengeance with which *Augustus* had repay'd the Death of *Cæsar* 21 Years after that tragic Event. I omit sev'ral other Particularitys which I might enter into, were I dispos'd to apply these diff'rent Systems to ev'ry Verse in the ODE. What I have say'd may suffice to shew that We had a Right to expect something better.

¶ 17. *Ilia dum se nimium querenti, &c.*] *Augustus's* Declaration to the Senat that he had accepted the sovrain Authority only as long as it shou'd be necessary to avenge *Cæsar's* Death gave Rise to this poetic Idea. The *Tiber*, says HORACE, seems willing to continue the Vengeance *Augustus* had taken; and thinks He cannot consummate it but by the intire Destruction of the City of *Rome*. Nothing less can satisfy *Ilia's* Resentment: but there is an Excess in the Complaisance of the one and in the Complaints of the other, which

Jupiter

Jupiter equally condemns, and will not suffer any one to share with *Augustus* the Glory of revenging *Cæsar's* Death. Hence We see 'tis very indiff'rent to refer *nimum* to *querenti*, to *jaſtat*, or to *ultorem*. I chuſe however to refer it to *querenti* which is next to it. The Idea of this Strophe cannot be more aptly plac'd than in 727, when *Augustus's* Harangue was ſtill recent.

† 21. *Audiet cives, &c.*] *Cæsar's* Murder is aveng'd, *Jove* is ſatisfy'd, but the Republic is nothing the better. Exhausted by civil Wars She ſtill needs a Phyſician. Thus HORACE artfully answers *Augustus's* principal Reason for reſigning the Government, and proves He ought to retain it, 'till He had repar'd all the Loſſes of the *roman* Empire, and principally the Diminution of the Citizens caus'd by the civil Wars for 30 Years, which *Augustus* afterwards remedy'd by ſeveral Laws. No Sentiment but mine can give this Strophe ſo natural a Connexion with the reſt of the Piece.

† 27. *Minus audientem carmina Veſtam.*] The more *Veſta* had intereſted Herſelf in the Vengeance of *Cæſar's* Murder, the greater Indignation muſt ſhe conceive againſt the *Romans*, ſhou'd They permit the Author of that Vengeance to abdicate the Government. In this Senſe the Poet ſays the Goddeſs wou'd be leſs favorable to the *Romans*, and thus He indirectly flatters *Augustus* in a very delicate and noble Manner.

† 29. *Cui dabit partes, &c.*] Here is a new Reason to ingage *Augustus* to retain the ſov'rein Authority. He alone was capable of appeaſing the divine Wrath for all the Blood of the *roman* Citizens ſpill'd in the civil Wars, and of making Amends to the State for all theſe Loſſes. We have already ſeen *ſcelus* in HORACE's Language ſignify *civil* Wars, and We ſhall meet more Inſtances of it.

† 36. *Auctor.*] Theſe two Portraits of *Mars* and *Venus* are perfectly beautiful, if We conſider 'em ſeparately; but their Beauty appears ſtill greater by the Contrast.

34 HORATII LYRICORUM. Lib. III.

¶ 52. *Te duce.*] The Grammarians establish'd a false Rule in pronouncing that as oft as the last Case is taken in a Sense which They call absolute, it must not be of the same Person with the Nominative of the Verb. The best Authors furnish Us Examples of the

C A R M E N VI.

* A. U. C. DCCXXVII.

A D F O R T U N A M.

Pro republicâ, Augusto, & Romanis exercitibus deprecatur.

L. 1.
O. 35.

O DIVA, gratum quæ regis Antium,
Præfens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos;

5 Te pauper ambit sollicitâ prece
Ruris colonus; te dominam æquoris,
Quicumque Bithynâ laceffit
Carpathium pelagus carinâ.

Te Dacus asper, te profugî Scythæ,
10 Urbesque, gentesque, & Latium ferox,
Regumque matres barbarorum, &
Purpurei metuunt tyranni.

Injurioso ne pede proruas
Stantem columnam; neu populus fremens
15 Ad arma cessantes, ad arma
Concitet, imperiumque frangat.

Te semper anteit sæva Necessitas
Clavos trabales & cuneos manu
Gestans aênâ; nec severus
20 Uncus abest, liquidumve plumbum.

Te

Ode VI. HORACE'S ODES.

35

contrary. HORACE says here ; *te duce Cæsar, neu finas* : Cicero says : *non potes effugere hujus culpæ pœnam, te patrono* : and Ovid, *me duce ad hunc voti finem, me milite veni*.

O D E VI.

T O F O R T U N E.

He begs of Her to watch for the Preservation of the Republic, *Augustus*, and the *roman* Armys.

I M M O R T A L Empress of delightful *Anxo*, one Glance of thy ambiguous Eye lifts from the Gloom of Bondage to a Throne, or to a fun'ral Pomp degrades the shining Triumph.

The Swain to Toil and Indigence a Prey with Zeal solicits Thee to bless his Harvests ; the Mariner, who beats *Scarpanto's* gloomy Wave in Quest of Gain, confesses thy Dominion o'er the Flood and anxious courts thy Smiles.

The vagrant *Scythian* and the *Dacian* stern, Citys and Nations, warlike *Latins*, Mother-queens and their impurpled Sons, all fear thy blasting Frowns.

For ever smile upon the *roman* State, nor with injurious Foot kick down this Column thy own Hands have rear'd ; let not the Sons of Tumult in the Breast of Peace rekindle Flames of civil Rage, and shake a well-form'd Empire.

Before Thee ever stalks *Necessity* inexorable. To execute thy dread Decrees her Hands relentless grasp the Instruments of Punishment.

* Hope

Te Spes, & albo raro Fides colit
 Velata panno, nec comitem abnegat,
 Utcunque mutatâ potentes
 Veste domos inimica linquis.

25 At vulgus infidum, & meretrix retro
 Perjura cedit: diffugiunt cadis
 Cum sæce siccatis amici,
 Ferre jugum pariter dolosi.

Serves iturum Cæsarem in ultimos
 30 Orbis Britannos, & juvenum recens
 Examen Eois timendum
 Partibus oceanoque rubro.

Eheu! cicatricum ac sceleris pudet,
 Fratrumque: Quid nos dura refugimus
 35 Ætas? Quid intactum nefasti
 Liquimus? Unde manum juvenus
 Metu Deorum continuit? Quibus
 Pepercit aris? O utinam novâ
 Incude diffingas retusum in
 Massagetis Arabasque ferrum.

REMARKS on ODE VI.

THIS Piece has ev'ry Thing requisit to make it a heroic ODE, save a single Passage or two, which We shall presently examin. 'Tis worthy of a great Poet. The Subject is noble, well design'd and as happily executed; the Ideas have all the Elevation necessary to reach the Majesty of lyric Poesy; and the Versification is supported throughout by the Strenth of the Cadences and Expressions.

In it We see two roman Armys at the same Time sent, one to the british Isles, the other to Arabia, which must fix it's Composition to 727. 'Tis inconceivable

See Appendix p. 53.
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why

* *Hope and Fidelity* in snowy Veils transparent grace thy Side and constantly adhere, ev'n when casting off thy gaudy Robes Thou dost in sullen Mood forsake the splendid Courts of Kings.

But the perfidious Many and the perjur'd Whore sneak off as soon as Thou dost stretch thy angry Wings. False Friends deceitful in their Vows to share our adverse Fate desert Us in our Fall.

Gard our brave Prince who meditates an Expedition to the utmost Bounds of this wide Universe to subject to his Sway the *british* Isles. Watch for the Safety of our new-raised Troops, the Flow'r of *Rome*, terrific to the *Red-sea's* Shores and *eastern* Climes.

Alas! We dye with Shame when We reflect on all our wicked Deeds, our mutual Scars, and native Grounds distain'd with kindred Blood. Cruel, what Horrors have we not committed? Profane, in what one Instance has religious Fear restrain'd our sacrilegious Hands? What Altars have we spar'd? O forge anew almighty Queen, our blunted Arms, that with Success They may be turn'd against the Foes of *Rome*.

* One would think by this Verse, that *Hope and Fidelity* have both the same Kind of Dress. It is certain *Hope* might have a fair Pretense to White, in Allusion to Those that were Candidates for an Employ. And how properly the Epithet of *rara* agrees with *H r* appears in the Transparency of her Dress. *Addison* on *Medals*.

why *Baxter* plac'd the Date of this ODE after *Varus's* Defeat, which happen'd in the End of 762. He certainly did not reflect that HORACE was dead sixteen Years before!

¶ 1. O *Divia*, &c.] Fortune is to an *Epicurean* a great Divinity. To Her HORACE pay'd his Homages

mages in the ODE *parcus Deorum*. Those He reiterates in *this* in a more open and pompous Manner. Never did Paganism forge a Deity so fantastic, so absolute, so universal. She is the Source of all Events, All Men She unites at the Feet of her Altars, the Happy by Fear, the Unhappy by Hope. Her Caprice is even dreaded by the Good, *legem nocens veretur, Fortunam innocens*.

‡ 14. *Stantem columnam*.] This Pillar naturally represents the Republic rais'd again by *Augustus's* Victories. As it's Establishment was recent, the more it was to be fear'd it might be shaken in the Prince's Absence, which doubtless HORACE wou'd have Him foresee.

‡ 17. *Te semper anteit, &c.*] To Me this appears a Picture of pure Imagination. Mr. *Dacier* highly extols it. *Fortune's* Retinue is happily chosen. Before Her stalks *Necessity*, because no Force is capable of resisting Her. *Hope* accompanys Her, because *Fortune* is the Resource of the Wretched. *Fidelity* never quits Her, because true Friends are constant, and as closely attach'd to bad as to good Fortune. But I dare say this Picture consider'd in all it's Parts wou'd appear more beautiful on Canvas than in a heroic ODE. I cannot indure this Gallows-equipage of Spikes, Wedges, Hooks and melted Lead. Hence not to load the Translation, I substitute general Ideas for singular ones. 'Tis Pity the Poet shou'd need this Corrective.

‡ 24. *Domos inimica linquis*.] When the great Man falls into Disgrace and quits his Palace, *Fortune* goes out with Him, but never leaves Him. There is only this Difference, from good and favorable as before she becomes the reverse, which HORACE denotes by her Change of Dress.

‡ 26. *Diffugiunt cadis, &c.*] This Image, says Mr. *Dacier*, is too low for the Majesty of the ODE, which cannot admit the Idea of these Hogsheads and Lees. I readily subscribe to the Judgment of this learn'd Critic,

Critic, and in the Translation have endeavor'd to cover this Default, by taking a nobler Turn.

‡ 28. *Ferre jugum pariter dolosi.*] HORACE is here again in Fault, as the same Critic has very well remark'd. This Metaphor taken from Oxen is misplac'd. The Idea of Lees and Hogheads join'd in the same Phrase with that of a drawn Yoke makes his Variety of Coloring faulty and disagreeable.

The Construction shou'd not be: *amici diffugiunt, quia dolosi sunt jugum pariter ferre*; but *amici dolosi jugum pariter ferre diffugiunt*. The Poet opposes these false to faithful Friends represented by *Fidelity Fides*. These stay, but the others withdraw.

‡ 29. *In ultimos Orbis Britannos.*] As without Authority so without Necessity Dr. Bentley wou'd have Us read *oro* instead of *Orbis*, and Mr. Cuningam reads *ultimi* for *ultimos*. HORACE calls the People of the *british* Isles *ultimos Orbis Britannos* to distinguish 'em from People of the same Name in *belgic Gaul*, a Colony of whom carry'd their Name beyond Sea.

‡ 30. *Britannos.*] In 727 their Embassadors met *Augustus* at *Rimini* on his March against Them, and receiv'd such Conditions of Peace as He thought proper to impose.

‡ 31. *Eois timendum partibus.*] Near the End of 727 *Ælius Gallus* with an Army departed from *Rome* to succeed *Cornelius Gallus* in the Government of *Ægypt*, and to make War on the *Arabians*. As He for this Expedition wanted a Fleet, He ordered a great Number of Vessels to be built in 728 in the Ports of the *Red-sea*, and in the mean Time led his Troops to *Siene* in upper *Ægypt*. This March serv'd to exercise his Men 'till He cou'd imbarck 'em, which He did in 729. The *Romans* expected that the Success of this Enterprize wou'd put the Republic in a Condition of being reveng'd on the *Parthians*; for whom, as They were Neighbors and Allys, HORACE here puts the *Massagetae*.

‡ 33. *Eheu cicatricum, &c.*] This has Relation to what went before, *neu populus fremens, &c.* That *Augustus* might more clearly see the Dangers to which He

40 HORATII LYRICORUM. Lib. III.

He expos'd the Republic by his Absence the Poet again paints the Miserys of the civil War in Miniature. These two last Strophes are vastly beautiful, and perfectly well conclude this Piece. HORACE says *pudet cicatricum, & sceleris, fratrumque*; for *vulnerum quæ scelere fraterno illata sunt.*

* 38. *O utinam, &c.*] Mr. Dacier has justly comprehended the Poet's Thought; Swords dy'd with the Blood of Fellow citizens shou'd be forg'd again, in order to be usefully imploy'd against the Foes of the State; because otherwise the guilty Blades must be the Object of the Aversion of the Gods.

* 39. *Incede diffingas retusum.*] Dr. Bentley willing to say something new upon this Passage has utterly disfigur'd it by an Alteration He confesses unauthoris'd. He pretends that *diffingere* is opposit to *fingere*; signifies to *unmake*, and not to *make over again*, to *forge anew*; and therefore is an unfit Term for this Passage. The Principle I allow, but deny the Consequence. By saying *incede ferrum diffingere in Massagetas* HORACE shews He does not barely mean the Swords shou'd lose their pristin Form, and so continue, as if They were never more to be used; but rather that They shou'd be sent again to the Anvil, to have taken from Them what might obstruct their Service against the Enemys of the *roman* Empire.

C A R M E N VII.

A. U. C. DCCXXVII.

A D I C C I U M.

Juvenem è philosopho militem factum irridet.

L. I.
O. 29.

I CCI, beatis nunc Arabum invides
Gazis; & acrem militiam paras
Non ante devictis Sabææ
Regibus, horribilique Medo

5 Nestis

Ode VII. HORACE'S ODES.

41

Thus *diffingere ferrum in Massagetis* is no other Thing than *ita enses diffingere, ut frangi melius possint in Massagetis*. Lucretius us'd the same Manner of speaking, before HORACE. Why, says He, does Jupiter indifferently strike the Good and the Bad? Why not husband his Thunder-bolts to use 'em only against his Enemys? *Cur fulminibus non parcat in hostes?* That is, *cur Jupiter non rariùs utitur fulminibus, ut, ubi se dederit occasio, in hostes suos deserviat?* Hence *diffingere* may here preserve it's proper and natural Signification, oppos'd to *fringere*. What the Poet adds beyond this Signification falls not precisely on this Word but the others join'd with it, *in Massagetis*. To no Purpose therefore wou'd Dr. Bentley here substitute *desingas* in the Place of *diffingas* the Reading of almost all the Mss. and all the Editions.

Secondly, to introduce *recoctum* in the Place of *retusum*, He imploy's a Proof, which I would imploy on the contrary to establish *retusum* in the Place of *recoctum*, were this latter Word in the Text. The old Scholiast has in his Remarks on this Place us'd the Word *commassatum*. Now, says the Dr. *commassatum* is justly the Explication of *recoctum*. This Critic will permit Me to tell Him that *ferrum commassatum* can signify Nothing but *ferrum in massam compactum*, which precisely is *ferrum retusum*.

O D E VII.

To I C C I U S.

He rallys Him on his quitting Philosophy for a military Life.

DAZZLED, O *Iccius*, with the shining Wealth of *Araby* the blest you too, it seems, project it's Conquest; in Battel sore You thirst to gall *Sabæa*'s Kings, who never yet have prov'd the roman Prowess;

on Time of this ode =

You

See p. 53.
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42 HORATII LYRICORUM. Lib. III.

- 5 Nectis catenas. Quæ tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aulâ capillis
Ad cyathum statuetur unctis,
Doctus sagittas tendere Sericas
10 Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, ac Tiberim reverti;
Quum tu coemtos undique nobiles
Libros Panætî, Socraticam & domum
15 Mutare loricis Iberis,
Pollicitus meliora, tendis?

C A R M E N VIII.

A D P H Y L L I D E M.

Invitat eam ad epulas die natali Mæcenatis.

L. 4.
O. 11.

- E S T mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis,
Est ederæ vis
5 Multa, quâ crines religata fulges:
Ridet argento domus: ara castis
Vineta verbenis avet immolato
Spargier agno:
Cuncta festinat manus; huc & illuc
10 Cursitant mistæ pueris puellæ:
Sordidum flammæ trepidant rotantes
Vertice fumum.

Ut

You meditate in Chains triumphantly to lead the *Parthians* and for ever free Us from the Terror of their Arms. What fair *Sabeæan*, when You've kill'd the Youth to whom her Faith is plighted, shall adorn thy captive Train and recompense the Warrior's Toil with Love? What gaudy Stripling, from paternal Bow dext'rous to wing unerring Shafts, seisd by thy Valor in the Palace of some *indian* King, shall at thy Board the gen'rous Rummer bear, whilst on his flowing Tresses shine soft Oils of Fragrance? Shou'd I be told that rapid Streams may upwards climb the Mountain's Brow and *Tiber's* Current backward bend, how shall I dare to doubt it, when I see *Iccius* for refulgent Arms truck the learn'd Writings of *Panætius* with mighty Care and Cost collected, and quit the School of *Socrates* for that of *Mars*? Are these the Fruits of *your* vane Promises and *our* big Hopes?

O D E VIII.

TO PHYL LIS.

He invites Her to solemnise *Mæcenæ's* Birth-day at his House.

For

PHYL LIS, a Piece untouch'd of *alban* Wine of more than nine Years Age attends Thee here. Parsly for Wreaths my Garden will supply, a Pow'r of Ivy too, t'inrol thy Tresses and inhance thy Charms. From my Bufet a Splendor flashes o'er the Dome. The Altar is with sacred Vervein crown'd and thirsts to drink a Lambkin's promis'd Blood.

'Tis Nought but Hurry Hurry thro' the busy House. Lads, Wenches, All from Place to Place fly cheerful. Raising their quiv'ring Heads the Flames roll dusky Volumes to the Skys.

Now

44 HORATII LYRICORUM. Lib. III.

Ut tamen noris quibus advocere
Gaudiis ; idus tibi sunt agendæ,

15 Qui dies mensem Veneris marinæ
Findit aprilem :

Jure solennis mihi, sanctiorque
Penè natali proprio, quòd ex hac
Luce Mæcenas meus adfluentes

20 Ordinat annos.

C A R M E N IX.

Post A. U. C. DCCXXIII.

AD QUINTUM DELLIIUM.

Vitæ felicitatem in mentis æquabilitate & honestis vo-
luptatibus positam esse.

L. 2.
O. 3.

ÆQUAM memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam

Lætitiâ ; moriture Delli,

5 Seu mœstus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum beâris
Interiore notâ Falerni.

Quâ pinus ingens albaque populus
10 Umbram hospitalem consociare amant
Ramis, & obliquo laborat

Lympha fugax trepidare rivo ;

Huc vina, & unguenta, & nimiùm brevis
Flores amœnos ferre jube rosæ :

15 Dum res, & ætas, & sororum
Fila trium patiuntur atra.

Cedes

Ode IX. HORACE'S ODES. 45

Now guess what festal Day demands thy Presence.
Know, Thou must celebrate with Me the Ides which
part this Month in which Love's Queen sprung from
the Bosom of the Deep.

This Day thro' each revolving Year I have just
Cause to crown with Glee, a Day to me almost
more sacred than what gave Me Birth; since from
this joyous Morn my dear *Mæcenæ* counts his flow-
ing Years.

O D E IX.

TO DELLIVS.

That Happyness of Life consists in an Evenness of Soul
and the Injoyment of innocent Pleasures.

W H E T H E R thy Space of Life be fill'd with
Anguish, or on the festive Day reclining in
some green Retreat you glad som quaff the racy Juice
of the *falernian* Grape; since doom'd Thou art to
pass th' irremeable Bound, dear *Delliv*, let thy Soul
in ev'ry State maintain unshaken Calmness, let not
Dejection chill when Fortune knits her Brow, nor
Joy distract when kind she smiles,

Whilst thy Affairs and Youth permit, whilst yet
th' indulging Sisters spin thy mortal Thread, secure
the golden Minutes. Frequent retire to thy seque-
ster'd Bow'r, where stately Pines and Poplars white,
with am'rous Twine their circling Boughs uniting,
invite to sit beneath their Shade expanded o'er the
eager Stream, which murmurs in it's painful Course,
crankling it's Banks. There bid essential Sweets their
Odors spread and the exhilarating Glass quick circuit,
there deck thy Temples with the lovely Flowers of
the short-liv'd Rose.

to -

Pass

of choice *Falernian*

46 HORATII LYRICORUM. Lib. III.

Cedes coemtis saltibus, & domo,
Villâque, flavus quam Tiberis lavit,
Cedes ; & extructis in altum
20 Divitiis potietur heres.

Divesne, prisco & natus ab Inacho,
Nil interest, an pauper, & infimâ
De gente sub dio moreris
Victima nîl miserantis Orçi.

25 Omnes eodem cogimur: omnium
Versatur urnâ, seriùs, ociùs
Sors exitura, & nos in æternum
~~sum~~ Exilium impositura cymbæ.

R E M A R K S on ODE IX.

OF Inconstancy *Q. Dellius* the Historian was a true Picture. In the Space of 12 Years He declar'd for *Dolabella*, *Cassius*, *Antony*, *Octavian*; or rather always for Himself, that is, his own Interest and Fortune. The Peace which insu'd the Victory at *Actium* furnish'd Means of re-establishing his disorder'd Affairs. Probably after this H O R A C E address'd this ODE to Him, wherein He displays the purest Maxims of *Epicurus's* Morals. In that Philosopher's Opinion, Soul and Body were two Parts compos'd of the same Matter, which by the Harmony and Union of their Pleasures ought to concur to the Happyness of Man. Hence the Poet, after advising *Dellius* to possess his Soul in Tranquility by the Moderation of his Passions, permits Him to gratify his Senses with harmless Injoyments. The most reasonable Thing an *Epicurean* cou'd say according to his own Principles;

Pass some few Days, my Friend, and Thou must quit thy stately House at *Rome* which overlooks thy dear-bought ambient Grove, forego thy rural Seat which *Tiber* with his yellow Waters laves, and to thy Heir resign thy Treasures. *Thine* the Trouble to amass, but *his* the Pleasure to enjoy.

In fine, or rich or poor, of noble or ignoble Blood, 'tis all a Case, You only live to sink at last the Victim of the ruthless God.

The gloomy Journey must be trod by All. Our Lots are shuffled in one common Urn: sooner or later forth They leap, and on old Charon's Barge embark Us, never, ah! never to return.

† 13. *Brevis flores amœnos ferre jube rosæ.*] I have follow'd M. *Cuningam* in this Correction propos'd by *Torrentius*; 'tis hardly credible that HORACE plac'd these two disagreeable Consonances *breves flores* along with these four others *amœnæ ferre jube rosæ*, which He cou'd easily have avoided. He says *brevis rosa* here, as elsewhere *breve lilium*, *brevis dominus*.

† 21. *Prisco & natus ab Inacho.*] The Sense of the Phrase requires this Reading, which Mr. *Dacier* insinuates in his Notes, and which Mr. *Cuningam* has plac'd in the Text. *Nil interest*, says the french Critic, *divesne & prisco natus ab Inacho sub dio moreris; an sub dño moreris pauper & infimâ de gente*. Thus the Thought is complete: *dives* is oppos'd to *pauper*, and *prisco natus ab Inacho* contrasts with *infimâ de gente*. The Particle *and* shou'd no more be wanting in the former than in the latter Member of the Phrase.

CARMEN. X.

Ab. A. U. C. DCCXXIV. ad A. DCCXXXII.

AD LICINIUM VARRONEM
MURENAM.

Hortatur ut mediocritate contentus æquanimitatem
retineat.

L. 2.
O. 10.

RECTIUS vives, Licini, neque altum
Semper urgendo; neque, dum procellas
Cautus horrescis, nimium premendo
Litum iniquum.

5 Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Sæviùs ventis agitur ingens
10 Pinus; excelsæ graviore casu
Decidunt turres, feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
15 Pectus. Informes hyemes reducit
Juppiter; idem

Submovet: non, si malè nunc, & olim
Sic erit: quondam citharæ tacentem
Suscitat Musam, neque semper arcum
20 Tendit Apollo.

Rebus angustis animosus atque
Fortis adpare: sapienter idem
Contrahe vento nimium secundo
Turgida vela.

ODE

O D E X.

TO *LICINIUS*.

He recommends a middle Life and an Evenness of
Temper in ev'ry Condition.

WOU'D my *Licinius* steer secure thro' Life's
inconstant Sea? Shun then with equal Cau-
tion two extremes. With rapid Blast *Ambition* ever
drives into the deep Abyss, while *Fear* solicitous to
shun a Storm throws Us upon the rocky Shore.

He who can prise the golden Mean, from Tooth
of Envy and from Eye of Scorn secure regards aloof
the ruin'd Cell; with sober Life content declines the
envy'd splendor of the princely Seat.

Rude Winds with greater Spite attack the Moun-
tain-pine; more dreadful is the Fall of haughty Tow-
ers; and Clouds against proud Hills discharge their
hotter Thunder.

A Soul by Virtue's Precepts form'd sweetens Dis-
grace with Hope, and tempers Fortune's Sweets with
modest Fear. That very Pow'r, who sends deform-
ing Winter, bids Nature's Face resume it's Charms.
Our Lives, discolor'd with our present Woes, may
still grow white. *Apollo* sometimes wakes to Voice
his silent Lyre, not always bends the deadly Bow.

With Courage and with Patience weather out the
Storms of Fate; .and, when a too indulgent Gale
transports, with prudent Care contract thy bloated
Sails.

REMARKS on ODE X.

OF a fiery, restless, ambitious Spirit was *Licinius Varro Murena*, equally incapable of supporting prosp'rous and adverse Fortune. Extreme need had He of those excellent Precepts of HORACE which He follow'd not. Remarkably fine is the Poet's Address in making no Application that cou'd sting Him. The Maxims of Conduct He inculcates are general, and almost all cover'd under diff'rent Metaphors. Short is the Piece and easy to understand, will verify'd, and by sev'ral Comparisons inviven'd. Moral Subjects not handled with Art and Spirit disgust to the last Degree by their Dryness or Lenth.

† 1. *Rectius vives*, &c.] Noble and just is this Metaphor, which the Poet in the second Quatrain applys to Morality. From my Manner of rend'ring *semper, tutus*, and *sobrius*, 'tis plain how needless it wou'd be to repeat the Reas'nings that have been us'd for the Explication of these three Words.

Licini.] I shall speak of this *Licinius* on the Ode *nullus argento*. After his Goods were confiscated for bearing Arms against *Octavian* in the civil Wars, He was happy to find in his Brother *Præcælius*'s Generosity a Resource. But not to his Taste was suted a State of Mediocrity and Dependence. He only waited an Opportunity to surmount it, and much was it to be fear'd his Ambition might hurry Him to some

CARMEN XI.

Post A. U. C. DCCXXV.

AD MÆCENATEM.

Se Licymniæ addictum non posse ad graviora argumenta adfurgere.

l. 2.
O. 12.

NOLIS longa feræ bella Numantiæ,
Neu dærum Annibalem, neu Siculum mare
Pæno

Ode XI. HORACE'S ODES.

51

Stroke of Despere. Fruitless prov'd HORACE's Advice, for soon after with *Fannius Capio* He engag'd a second Time in a Conspiracy against *Augustus*. Banishment and then Death were the Reward of his Revolt.

† 9. *Sævius*.] This Correction, which consists in the Alteration of a Letter is taken from an Edition of 1701. Mr. *Cuningam*, tho' He has not printed it in the Text, in his Notes proposes it without condemning it; and indeed to give Justness to the Poet's Thought it was necessary for Him to say *sævius ventis agitur ingens pinus*, as He afterwards says *excelsæ turres gravius decidunt*, and *fulmina gravius feriunt summos montes*. Had He us'd *sæpius* in the first Phrase, He shou'd have put *frequentiore casu* or something like it in the other two.

† 19. *Suscitat Musam*.] Neither are the *Muses* in general intended here, nor any particular *Muse*. *Musa citharæ* is for *cithara* as We have seen *Musa tragædiæ* for *tragædia*. HORACE describes *Apollo* as holding in one Hand the Instrument of his Anger, and in the other the Symbol of his good Humor. *Citharæ tacentem Musam suscitare* is a poetic and ingenious Expression for *stringing, tuning and playing on* a Lyre. So *Lucretius* says, *Musæa mele mobilibus digitis expergesacta figurant per chordas organici*, *Musicians by their Touch wake into Voice harmonious every silent String*.

O D E XI.

TO MÆCENAS.

Horace says his Attachment to *Licymnia* permits Him not to rise to heroic Subjects.

'TIS not for ME to sing in Strains sublime *Numantia's* long and bloody Wars, or *Annibal's* Defeat

52 HORATII LYRICORUM. Lib. III.

Pæno purpureum sanguine, mollihus
Aptari citharæ modis;

5 Neu sævos Lapithas, & nimium mero
Hylæum; domitosve Herculeâ manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
10 Dices historiis prælia Cæsaris,
Mæcnas, melius, ductaque per vias
Regum colla minantium.

Me dulces dominæ Musa Licymniæ
Cantus, me voluit dicere lucidum

15 Fulgentes oculos, & bene mutuis
Fidum pectus amoribus:
Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
20 Dianæ celebris die.

Num tu, quæ tenuit dives Achæmenes
Aut pinguis Phrygia Mygdonias opes
Permutare velis crine Licymniæ,
Plénas aut Arabum domos?

R E M A R K S on ODE XI.

CONSONANT in Design with this Piece, and address'd too to *Mæcnas* is the * first *Elegy* of the second Book of *Propertius*. Similar also in Subject, but different in Conduct are the *ODES Scriberis Vario* and *Pindarum quisquis*.

* Quæritis unde mihi toties scribantur amores?

Ode XI. HORACE'S ODES.

53

Defeat that Scourge of *Rome*, or naval Fights that dy'd *ſicilian* Seas with *punic* Blood. My Lyre refuses all but tender Airs.

In vane ſhou'd I eſſay to represent the ſavage *Lapithæ*, *Hylæus* mad with Wine, or *Earth's* enormous Brood who ſhook with dire Alarms old *Saturn's* ſtarry Throne, till quash'd by Strength *herculean*.

Such Prodigys are far above my Reach: but juſtly to depaint *Augustus* aſks thy living Colors. Better ſhalt Thou in unaffected Proſe than I in Verſe deſcribe that Hero's Fame in Arms, diſplay the pompous Luſter of his Triumphs, and drag before his Car a Train of Kings, Chains on their Necks and Fury in their Looks.

I by the Muſe's ſtrict Command muſt only ſing *Licymnia's* Voice divine, her ardent Eyes with flowing Rapture bright, her Soul to mutual Love reſponſive.

How keen her Wit when She diſputes the Priſe of Raillery? Her Air how grand when in the ſolemn Dance She leads the Choir? how ſpritely when to ſhining Nymphs amid the great *Diana's* Revels ſportive She gives her pliant Arms?

Did You, (like Me) know all her winning Arts, ſurely You wou'd not for the Treasures of *Persia's*, *Araby's* and *Phrygia's* Kings exchange one Ringlet of *Licymnia's* Hair.

Dirum Annibalem

† 2. *Durum*.] This Epithet makes no diſagreeable Oppoſition to *Mollibus*; and *Virgil* gives it as an Encomium to the *Scipios*, *Scipiadas duos bello*. Elſewhere We ſhall ſee *Anibalem dirum*. Hence the Error of ſome Editors and Tranſcribers, as if HORACE cou'd not in one Place call *Annibal durus* and in another *dirus*.

† 3. *Mollibus citharæ modis*.] The Poet means, not *res graves & tragicas lyricis verſibus non convenire*, for

of the contrary his own as well as *Pindar's* Pieces are a Proof; but, that his Lyre refuses all but tender *Airs*. With this Idea *Anacreon* probably furnish'd *Propertius*, *Ovid* and *Horace*, or rather the same Passion suggested the same Way of Thinking.

† 5. *Lapithas—Hylæum—Telluris juvenes—*] If under these Names Nothing be conceal'd, says Mr. *Dacier*, this Quatrain ought to pass for Extravagance or Raving rather than Enthusiasm or poetic Fury. In Truth, adds He, neither these *Lapithæ* nor *Giants* can have a Place here; for *Mæcenas* did not require *HORACE* to lanch' out into the Description of these fabulous Wars. For Me; I discover neither *Allegory* nor *Extravagance* here. His Supposition that *Mæcenas* press'd *HORACE* to sing the late Wars of *Italy* cannot be prov'd. *Notis* does not necessarily imply it. 'Tis a Way of saying *I am not in a Condition to do, in vane wou'd you expect of Me*. Inamour'd on *Licymnia* the Poet declares Himself unfit to rise to heroic Subjects, of which he proposes 4 Kinds, the Wars of *Numantia*, of *Carthage*, the fabulous Battels of the *Giants*, and the Conquests of *Augustus*. To the Poets these Wars furnish'd a great Number of illustrious Events, on which *HORACE* might have exercis'd Himself, had his predominant Passion permitted. A Sense very natural this and disingag'd of all *Figure*. Now I ask, where is in all this the Extravagance and wild Transport which Mr. *Dacier* imagin'd He perceiv'd? Besides, what Probability is there that *HORACE* compares *Brutus* and *Cassius* with the *Giants* and *Antony* with the drunken *Hylæus*? Ev'ry where else He has respected the Ashes of these three Generals, for Reasons not difficult to perceive. Under the two first He had serv'd, and *Iulus Antony* the *Triumvir's* Son was then in *Augustus's* Favor, and *HORACE's* Friend, and afterwards *Prætor* and *Consul*. In the ODE *nunc est bibendum* We observ'd *HORACE's* constant Care and Tenderness for *Antony*, and *Augustus* shew'd as much in his last Triumph, the Humiliation of which fell on *Cleopatra* alone. Hence 'tis easy
to

to conclude there is no Extravagance or disorderly Transport except in the *Allegoric* Explication. The Poet after the first *Strophe*, which must be understood in a natural Sense, wou'd suddenly pass into a figurative in the second, to return immediately to the natural in the third, which wou'd produce a very whimsical *Disparate*. He wou'd first represent *Brutus* and *Cassius* under the Image of the *Lapithæ*, then *Antony* under that of *Hyleus*, and afterwards exhibit *Brutus* and *Cassius* again in the *Giants*; another Confusion, of which, persuaded I am, HORACE is very innocent.

¶ 9. *Tuque pedestribus, &c.*] That is, as to *Augustus's* Wars, 'tis thine alone to describe 'em worthily, no one can acquit Himself better than You. That *Mæcenæ* compos'd the *Life of Augustus Servius* testifies, at least *Pliny* in relating some Particularitys of the Life of this Prince quotes *Mæcenæ*. But whether He was then engag'd in this Work, or only designing it, HORACE finds Means of equally flatt'ring the Prince and the Minister. All I cou'd do, says He, did Love permit Me, wou'd be to sing *Numantia's* Wars, the Wars of *Carthage*, or the fabulous Wars; but Nothing less than a *Mæcenæ* can celebrate an *Augustus*; as if this Prince's Exploits surpass'd the Prodigys of History and Fable. This is the true Sense worthy our Poet, who must with a very bad Grace have propos'd this Work to *Mæcenæ* at the Time of his Marriage with *Terentia* (on which Occasion Mr. *Dacier* and Mr. *Cosse* believe this ODE to be written) whilst He endeavors to exempt Himself from a lighter Task on a like Pretext.

Pedestribus historiis.] By *Musa pedestris, sermo pedestris* HORACE elsewhere denotes a plane, natural Style. Notwithstanding this a late * Interpreter renders *pedestribus* by *numerosis*. Nothing more forein to the Poet's Thought, who here to Poetry opposes Hi-

* *John du Hamel.*

story. The latter walks on Foot and never quits the Earth, smooth and common is it's Style, neat and flowing it's Diction, modest even in it's Ornaments it shuns what favors of Affectation: Whilst Poetry, chiefly *lyric*, rises and soars aloft, noble are it's Sentiments, bold it's Turns, figur'd it's Expressions; Nature Herself appears not *here* but in her richest Dress.

† 13. *Licymniæ*.] Who this *Licymnia* was is not known. Perhaps the Daughter of *Julius Licymnius* *J. Caesar's* Freedman whom *Augustus* made Governor of *Gaul*, and whose Extortions are related by *Dio*: perhaps only a feign'd Name.

Mr. *Dacier* pronounces absolutely we should read *Licinia*. True it is some Mss. present this Reading; but not the most ancient nor the greatest Number. *Membranæ aliquot*, says Dr. *Bentley*, & *præsertim recentiores*. Thus Mr. *Dacier* is not supported on that Side. He only thinks of warding off an Objection made Him on the Quantity of this Name. *Licinia*, say They, has the second Syllable short which the Verse requires to be long. Our Critic answers that He can in one Word expose the little Solidity of this Proof: These Names *Licinius* and *Licinia* were often written *Licinnius* and *Licinnia*, as appears by the *greek* Historians, whence *HORACE* has deriv'd the License of making this second Syllable short or long, as his Verse requir'd. To Mr. *Dacier* I dare reply in the same Tone without losing aught of the Respect due to his Merit. In one Word I can expose the little Solidity of his Answer. The *greek* Writers ought not to regulate our Manner of writing and measuring the Names of a Language to which They were Strangers. They have written *KORNOUFIKIOS*, and *DOLOBELLAS*, whilst the *Latins* constantly say'd *Cornificius* and *Dolabella*, giving the second Syllable a Measure intirely opposit. * Sev'ral other Names have I found by Them alter'd, tho' the *Latins* chang'd No-

* The *Greeks* wrote *HORTESIOS*, *CLEMES*, and the *Latins* *Hortensius*, *Clement*,

thing either in the Writing or Quantity. The same Thing has happen'd in *Licinius* and *Licinia*. Tho' the *Greeks* wrote 'em two Ways, the *latin* Poets always shorten'd the second Syllable in those Names, as well as in *Licinus*, and their Derivative *Licinianus*. What I assert is without Exception, and I defy any one to produce a single Example to the contrary.

This suppos'd, thus then I argue. In the first Place, all the Poets who have imploy'd these Names have always shorten'd the second Syllable. Is it credible They never wou'd have lengthen'd it, cou'd They have taken that Liberty? Secondly, ought a single Example in HORACE, which is contested, prevale over so many others in HORACE Himself and other Poets; where this Syllable is incontestably shorten'd? Thirdly, to return to the Principle advanc'd by Mr. *Dacier*, I ask, who are those *greek* Historians who cou'd authorise HORACE to lengthen this Syllable? Of all those who wrote before or during the Age of *Augustus*, I know none but *Polybius* and *Dionysius of Halicarnassus* that can be produc'd. Now They constantly wrote *LIKINIOS* and never *LIKINNIOS*. I grant this Name is both Ways spell'd in the Authors who wrote afterwards: but cou'd HORACE divine that these two Manners of spelling wou'd be introduc'd by Persons who had not then written, and of whom some were to Him posterior by more than a Century? The Reading follow'd by Mr. *Dacier* is found in a scanty Number of the most recent Mss.; it introduces a Quantity opposit to the constant Usage of all Poets and of HORACE Himself: 'tis therefore a false Reading, suspicious at least, on which we cannot rely. Dr. *Bentley* assures that one Ms. has *Lacimniæ*, some others *Lycimniæ*, but the best *Licymniæ*. These two last Readings are also found in one of *Torrentius's* Mss., in the *Scholiast's* Commentary publish'd by *Cruquius*, in the ancient Ms. of *Blandinius*, and in two others. The Names of *Licymnius* and *Licymnia* are known among the *Greeks* and *Latins*. *Homer*, *Pindar*, *Pausanias*,

nias, *Strabo*, *Virgil* and others mention Them. Hence I judg we shou'd read *Licymnia* here, and that the other Names are of this a Corruption to be imputed to the Transcribers.

Having clear'd up this Difficulty which regards the Text, a more considerable one presents itself, which forms, as it were, the Knot of the whole Piece, since it must decide it's true Subject. Mr. *Dacier* and *Reddellius* pretend that HORACE speaks here of *Mæcenas's* Mistress. They did not consider that the Poet's Reas'ning must then run thus: Victorys and Triumphs, O *Mæcenas*, I'm unfit to sing, Thou'rt alone capable of treating such exalted Themes. Thou lov'st *Terentia*, so do I. Th' Injoyment of her Charms to Thee appears more valuable than all th' Advantages of Fortune, and Me my Muse enjoins to sing the Sweetness of her Voice, the beaming Glorys of her Eyes, and all the other Qualities which render Her to Us both so amiable. But prithee, how cou'd HORACE with a good Grace shift off Himself and impose upon his Patron so situated as They suppose Him, inamour'd on *Terentia*, and on the Brink of marrying Her, the Task of writing the Victorys of *Augustus*, and speak of *Terentia* in so tender so passionate a Manner, that 'tis difficult to distinguish the Poet from the Lover? Cou'd he say any Thing less considerate, less complaisant to *Mæcenas* and *Terentia*? Such Indiscretion merited a Disgrace, nor wou'd any one have pity'd the silly Wretch. The Conduct alone of the Piece is then a sensible Proof that He did not once think of *Terentia*.

To all this may be objected the Authority of the old *Scholiast*, who in his Notes on the SATIRE *Ambu-baiarum collegia* says 'tis HORACE's Custom to disguise Names, which He proves by sev'ral Examples, amongst others by the Verse We are examining. His Words are, *Semper incerta pro certis . . . ut alibi, me dulces dominæ Musa Liciniæ, pro Terentiæ*. This Passage seems at first Sight to destroy the two Points I endeavor to establish, since it proves We shou'd read

Licymnia = *Terentia* *Liciniæ*

Ode XI. HORACE'S ODES.

59

Liciniae and understand *Terentia* : but upon Examination it will appear in a quite contrary Light. *Liciniae* is evidently an Error of the Compilers or Transcribers. *Terentia* was call'd *Licinia*. *Terentia*, says Mr. Dacier, was her proper Name by her Family, and *Licinia* her adoptive Name. To design her by the latter was not to give her a Feign'd Name : the *Scholias*t therefore cou'd not say that HORACE put *Liciniae* for *Terentia*, when He is attempting to prove that He frequently for real substituted Names arbitrary and of pure Invention. In short, in the Words of the old Commentator three Things shou'd be distinguish'd. In the first Place, his Proposition is that HORACE always us'd feign'd and uncertain for real and personal Names ; which surely is not incontestable. Secondly, He adds that this Verse *me dulces domine*, &c. furnishes an Example of it ; perhaps so. Thirdly, He pretends that *Liciniae* is here for *Terentia* ; this includes two Errors, one of the Transcribers and one of the Commentator. Had *Acron* written *Liciniae*, He wou'd have overthrown his own Proposition by the very Example He uses to support it, which is hardly credible. He wrote *Licymnia*, which the Compilers chang'd into *Liciniae*, not attending to the Reasoning of the *Scholias*t. But the *Scholias*t was mistaken, and has deceiv'd Those that follow'd Him, when He say'd that HORACE intended *Terentia*. Now this his Mistake is forein to the Question and of no Weight against my Opinion. When I say He is mistaken in the Application of a feign'd Name, 'tis not a subterfuge ; he has conjectur'd as unluckily in some other Instances, as Dr. Bentley has fully prov'd. From all that has been say'd I conclude that the Name *Liciniae* is incompatible with the Measure of the Verse and that the Conduct of the ODE determines that the Poet does not speak of *Terentia*. It remains therefore to say that *Licymnia* was the Poet's Mistress, whether He has given Her her real, or disguis'd Her under a feign'd Name. The Term *domina*, which He employs without any Determination, naturally bears that Sense.

Acron - the old Commentator says - that by *Licymnia* Horace meant *Terentia* his wife. *Macron* &c. his authority is better than that of *Acron*.

nam tu permutare
 * 23. *Permutare velis crine Licymnia.*] These four Verses, says Mr. Dacier, prove *Licinia Mæneas's* and not the Poet's Mistress; otherwise They wou'd be perfectly ridiculous. How! adds He, wou'd *Mæneas* give the World's Wealth for a single Hair of HORACE's Mistress! This pretended Ridicule springs only from Mr. Dacier's Prejudice against the Sentiment. He combats, a Prejudice which makes Him give a disadvantageous Turn to Thoughts the most natural. Hideous may the most beautiful Picture appear when plac'd in a bad Exposition. So the Sentiment of this Passage appears ridiculous, when consider'd in the Point of View where Mr. Dacier presents it. Let Us set it in it's true Light, and sure I am We shall judge otherwise. HORACE speaks here by Supposition, and says to *Mæneas*, Didst Thou know all the Graces

C A R M E N XII.

Ab A.U.C. DCCXXIV. ad A. DCCXXXII.

AD CRISPUM SALLUSTIUM.

Eum, qui bene utatur divitiis, solum divitem; qui cupiditatibus imperet, solum beatum esse.

12. 22.
 04. 2.
NULLUS argento color est avaris
 Abdito terris; inimice laminae
 Crispe Sallusti, nisi temperato
 Splendeat usu.

3 Vivet extento Proculeius ævo
 Notus, in fratres animi paterni:
 Illum aget penna renuente solvi

Fama superstes.

Penna metruente solvi -
 Latius

Ode XII. HORACE'S ODES.

61

I discover in *Lycymnia*, charm'd wou'd'st Thou be with her Port, her Humor, her Vivacity; what do I say? the Beauty of her Ringlets wou'd appear to Thee more valuable than the Treasures of Kings. Thus Lovers always express Themselves in the frantic Transports of the mad Ardor that inflames Them; They imagin Nothing can equal their Happiness; if others cou'd perceive the Charms, which *They* discover in the Object of their Passion, They must be equally transported. All gallant Poets abound in such Expressions. Read the whole ODE in the Design I have propos'd, the Supposition I find here will present itself; the perfect Ridicule, which Mr. *Dacier* discovers, vanish; and a Sentiment, which Mr. *Coffe* calls impertinent and senseless, be found the only reasonable.

O D E XII.

To SALLUST.

That He alone is rich and happy, who can' make a good Use of his Riches and command his Passions.

IN Earth's insatiate Bosom hid Gold has nor Worth nor Beauty. Convinc'd of this Thou art, dear *Sallust*, who valu'st Riches by the temp'rate Use that gives'em Luster.

Surviving Fame on never-flagging Wings shall to remotest Ages bear the Name of *Proculius*, whose gen'rous Soul touch'd with parental Warmth supply'd his Brothers Wants.

Most

62 HORATII LYRICORUM. Lib. III.

Latiùs regnes avidum domando
 10 Spiritum, quàm si Libyam remotis
 Gadibus jungas, & uterque Pœnus
 Serviat uni.

Crescit indulgens sibi dirus Hydrops ;
 Nec sitim pellit, nisi caussa morbi
 15 Fugerit venis, & aquosus albo
 Corpore languor.

Redditum Cyri folio Phraaten,
 Diffidens plebi, numero beato-
 rum eximit Virtus ; populumque falsis
 20 Dedocet uti
 Vocibus : regnum & diadema tutum
 Deferens uni, propriamque laurum,
 Quisquis ingentes oculo irretorto
 Spectat acervos.

REMARKS on ODE XII.

SALLUST was both a Courtier and a Philosopher of the Character of *Mæcenas*. As He was a faithful Follower of *Epicurus* He knew how to reconcile the most delicate Luxury with the Care of the most important Affairs. This ODE must have been very much to his Taste. The noblest Sentiments are dress'd in the most charming Beautys of Expression. But what is chiefly ingaging, is that the Poet by introducing two Maxims of the *epicurean* Philosophy indirectly draws up the Elogy of *Sallust*, who by setting Bounds to his Desires enjoy'd with Honor the immense Wealth his Grand-uncle had accumulated.

I can't conceive why Mr. *Dacier* has given this Piece an Air of Satire, as if the Poet's Design was to cure *Sallust* of his Prodigality, to wean Him from his extravagant Expenses, and by Examples to fortify Him against Avarice and Ambition. No Part in the whole

ODE

the Historian

Most glorious is the Empire o'er the Passions. To curb the thirsty Cravings of the Soul is to do more than if to *Spain* remote Thou could'st all *Libya* join, and subjugate each *Carthage* to thy Sway.

The Dropsy dire increases by Indulgence. Not Floods rebate our scalding Thirst 'till from the Veins We drein the Source of all that olive-color'd Liquor which o'er the Body spreads a mortal Languor.

Pbraates is restor'd to *Parthia's* Throne: Is He for that more happy? No.—Virtue refuses Him this Quality. Otherwise judg indeed and speak the Vulgar. But Virtue shou'd instruct the Croud their Language and their Judgment to reform. Virtue acknowledges no other King but Him who seeing Heaps of Treasure passes on, nor deigns to view with a retorted Eye: on Him alone confers the tranquil Diadem and ever-blooming Laurels.

ODE presents the Idea of such a Design, History formally contradicts it, and too well did HORACE understand his own Interest to treat with such Freedom the second Favorit of his Prince.

‡ 2. *Abdito terris.*] Thus shou'd We read, instead of *abditæ*. In every Ms., in ev'ry Edition before *Lambinus*, appears this Reading, which presents no such ridiculous Thought as *Lambinus* and Mr. *Dacier* imagin'd. HORACE's Reas'ning, as I have render'd it in the Translation, is just, natural and sensible, and destroys the Correction and Criticism of these Commentators. The Sense They give to the Poet's Words is beautiful; but 'tis at the Expense of the Text, which cannot bear it, at least has no Need of Emendation.

‡ 3. *Crispe Sallusti.*] Of this eminent Man *Tacitus* has in a few Lines drawn a finish'd Portrait. *Crispus* was born of an *equestrian* House, great Nephew by a Sister to *Caius Sallustius*, the renown'd roman Historian,

rian, and by Him adopted: the Way to the great Offices was open to Him: but, in Imitation of *Mæcenas*, He liv'd without the Dignity of Senator, yet outwent in Power many who were distinguish'd with Consulships and Triumphs: his Manner of Living, his Dress and Daintyness were diff'rent from the Ways of Antiquity; and in Expense and Affluence, He border'd rather upon Luxury. He possess'd however a Vigor of Spirit equal to great Affairs, and exerted the greater Promptness for that He hid it in the Shew of Indolence and Sloth: He was therefore, in the Life-time of *Mæcenas*, the next in Favor, afterwards chief Confident in all the secret Counsils of *Augustus* and *Tiberius*.

Temperato usu.] By this temperate Use He means an Expense proportion'd to Income, Rank and Quality.

✱ 5. *Proculeius*.] Beautiful to Perfection is this Strophe, yet may We say there is Nothing too much in it. *Proculeius* deserves to be better known than He is commonly. He was a *roman* Knight distinguish'd by his Wit, his Generosity, above all his constant Attachment to the Person of *Augustus*, whom, during his Wars against *Sextus*, *Pompey* and *Antony*, He never quitted. Assiduous as He was in making his Court, He naturally lov'd a Life calm and discharg'd of Business. *Augustus*, who thoroughly knew his Character, on sev'ral Occasions gave Him Marks of his Confidence. To Him, after the Taking of *Alexandria*, He committed the Care of securing *Cleopatra*. He even design'd Him for his Son-in-law before He thought of marrying *Julia* to young *Marcellus*. So sensible of his Interest with *Augustus* was *Antony*, that being at the Point of Death He advis'd *Cleopatra* to address *Proculeius* alone to solicit her Pardon. He was besides a great Lover of Men of Letters, whom He supported by his Credit and animated by his Bounty. *Juvenal* makes no Difficulty to rank Him on this Account with *Mæcenas*, *Fabius*, *Cotta* and *Lentulus*. But what does Him more Honor and *HORACE* particularly

¶ y. 17. *Redditum Cyri folio Phraaten.*] The Kingdom of *Parthia* had been Part of that of the great *Cyrus*.

Perfect - Plaster -

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Cyrus. After the Death of *Pacorus*, *Orodes* broken with the Pressure of Old-age and o'erwhelm'd with Grief put his Scepter into the Hands of *Pbraates* his second Son the fourth of that Name. This unnatural Prince began his bloody Reign by putting to Death his Father, twenty-nine of his Brothers, sev'ral great Lords of his Court, and his eldest Son. To free Themselves from the Tyranny of this Monster the *Parthians* revolted, quickly dethron'd Him and rais'd up *Tiridates* in his Stead. He was some Years after reinstated by the *Scythians*, and this is the Restauration HORACE speaks of.

† 19. *Virtus*.] Virtue, according to *Epicurus*, is that Wisdom, which can reconcile Passion with Reason, and Pleasure with Duty. To ev'ry One it is not given to arrive at this Temperament. Less capable

C A R M E N XIII.

AD MÆCENATEM.

L. 2.
O. 20.

NON usitatâ, non tenui ferar
Pennâ biformis per liquidum æthera
Vates; neque in terris morabor
Longiûs; invidiâque major
5 Urbes relinquam. Non ego, pauperum
Sanguis parentûm, non ego (quem vocant)
Dilecte Mæcnas, obibo;
Nec Stygiâ cohibebor undâ.

Jam jam residunt cruribus asperæ
10 Pelles; & album mutor in alitem
Supernè; nascunturque leves
Per digitos humerosque plumæ.

Jam Dædaleo tutior Icaro,
Vitam gementis litora Bospori,

Syrtesque

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67

of it are the Vulgar. Gross in their Ideas, in their Judgments brutal They measure Happiness by their own irregular Appetite ; Vice They call Virtue, and a Villain happy. This is an Abuse of Terms. *Fraudare*, says *Tacitus*, *rapere, falsis nominibus imperium adpellant.*

§ 21. *Diadema tutum.*] A Throne establish'd by Virtue cannot be shaken. *Phraates* to his Throne carry'd along with Him Avarice, Ambition, Cruelty. Hence He cou'd not long maintain his Grandor. His own Passions rather than his Subjects ravish'd his Crown from Him. Force and the Succor of Strangers re-plac'd it on his Head ; but his Head and Crown fell at last beneath the Strokes of a vengeful Sword imploy'd against Him by his Wife *Termiosa* and his Son *Phraataces*.

O D E XIII.

To MÆCENAS.

I Feel my Soul begin to shift her Seat. Soon above Envy shall I rise, and quit all human Commerce. Stretching the Plumes of an uncommon Wing I'll spurn the heavy Earth and upward shoot thro' liquid Skys impetuous. Maugre the Baseness of my Birth, maugre the stale Reproaches of my Rivals, never, *Mæcenas*, shall the *sygian* Waves confine thy deathless Bard.

Lo! a rough Skin my Legs incrusts ; now o'er my Shoulders, o'er my Hands a downy Plumage springs ; and now I rise a silver Swan.

On safer than *icarian* Wings to Heav'n I'll mount harmonious, thence survey the *Hellepont*'s wide-roaring

68 HORATII LYRICORUM. Lib. III.

15 Syrtisque Getulas, canorus
Ales, Hyperboreosque campos.

Me Colchus, & qui dissimulat metum

Marsæ cohortis; Dacus, & ultimi

Noscent Geloni: me peritus

20 Discet Iber, Rhodanique potor.

Absint inani funere nenæ,

Luctusque turpes; & querimoniam

Compesce clamorem, ac sepulcri

Mitte supervacuos honores.

REMARKS on ODE XIII.

HORACE means that his Verses have secur'd Him Immortality. This Thought is simple and common to almost the whole poetic Tribe, of all Mortals, to be sure, the most presumptuous. But here it appears with an Air of Novelty and Nobleness, sufficient alone to verify it's Application. In all Ages Poets have been compar'd to Swans. These Birds were sacred to *Apollo*, and the Ancients attributed to Them Melody of *Voice*, and the Virtue of fore-seeing the Future. To their Bodys, in the Opinion of *Pythagoras*, transmigrated the Souls of Poets. These Sentiments already receiv'd into Mythology and Philosophy HORACE adopts. He does more, He transforms Himself into a Swan, describes his own Metamorphosis, and represents it with Colors so natural that the Change seems to pass before our Eyes. In the Place of the Poet We see suddenly appear a majestic Bird, who wings his Flight to the Extremitys of the Earth, attracting the Eyes of all Mankind, and charming the most savage Nations by the Harmony of his Notes. It must be confess'd that poetic Confidence can scarce be carry'd further: but 'tis permitted only to such great Bards as HORACE to talk of Themselves with such an Air of Assurance. HE at least has not say'd

See
Time
of
writing
this
ode
Life
of
Horace
p. 55

The Swan
The Souls of Poets transmigrate^{any}
into Swans

ing Surge, *Getulia's* glowing *Syrts*, and gelid Wilds
beneath the *arctic* Pole.

The Sons of *Colchis* and the vaunting *Parthian* who
masks his inmost Fears of *roman* Arms; the *dacian*
Race, and They who range *Gelonias* distant Deserts;
the learn'd *Iberian*, and the *Gaul* who slacks his
Thirst in *Rhone's* impetuous Wave, all, all shall hear
my Fame and learn my Songs. Spare then, my Friend,
the fun'ral Farce, deep Sighs and mournful Hymns
dishonor an Immortal. Nor be the plaintive Invoca-
tion heard, nor to my empty Tomb pay needless Rites.

any Thing too much, his Prediction is accomplish'd in
it's full Extent, and the Effect of it will subsist 'till the
utter Loss of good Taste. *and much more*

Some there are who seem to disapprove the Praises
Authors give Themselves, as injurious to *christian*
Humility and Modesty. But let Us suppose a Man
incapable of imposing on Himself, as there be sev'ral;
I don't see why He shou'd not be able to discern with-
in Himself all that is from all that is not excellent, and
if his Judgment be conformable to that of others, why
not dare to produce it? Are Christianity and Reason
opposit to natural Equity? In Himself He discovers
Talents and Qualitys, He wou'd in any other esteem
and envy. Must those Talents and Qualitys become
unworthy his Approbation purely because He possesses
Them. They who do not in Themselves discover
what ev'ry one else perceives, want Discernment or
Sincerity. "Let no Man, says *Michael de Montagne*,
think too meanly of Himself. Judgment ought ev'ry
where to maintain it's Right. 'Tis but reas'nable
He shou'd in Himself as well as in any other Subject
see what Truth presents. Is He *Caesar*? Let Him
boldly esteem Himself the greatest Captain in the U-
niverse."

Far however am I from justifying on this Principle
all the insipid Praises, which Authors devoid of Name
and

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and Merit might have the Vanity and Impudence to lavish on Themselves. They who praise Themselves shou'd be of unexceptionable Character, and do it with Modesty and without Affectation. I wou'd also distinguish between Authors, and shew more Indulgence in this Case to Poets, especially those of a distinguish'd Rank, and whose Works have already gain'd Reputation. These Reflexions will suffice, I hope, to disarm the Critics, and dispose Them to excuse H O R A C E his advantageous Manner of speaking of Himself in this ODE and some other Passages of his Works.

✧ 1. *Non usitatâ*, &c.] A Poet without Wings is a Poet without Genius. How few of Them can say, like H O R A C E, that on strong Pinions born They wing a Flight uncommon! He open'd Himself a new Course in attempting the first to imitate in his own Tongue the lyric Compositions of the Greeks, and so well has He copy'd his Masters that He is Himself become the Model of those who came after Him.

Non tenui.] Dr. Bentley cites two Mss. for this Reading which Mr. Cuningam has follow'd. It gives an uniform Construction to the two first Quatrains. The Poet has plac'd *neque* in the first and *nec* in the second after *non* repeated in each.

✧ 2. *Biformis*.] This Word represents the Poet in the very Moment of his Metamorphosis begun but not finish'd. He was already in part a Swan and still retain'd something of the Man. They, who by *biformis* understand the two Sorts of Poesy H O R A C E excell'd in, absolutely mistake his Thought.

✧ 4. *Invidiâ major*.] Folks must be plac'd extremely high or extremely low to be shelter'd from the Darts of Envy. The former cannot fail to be the Object of our Admiration, and the latter of our Compassion. For several Years H O R A C E had the Jealousy of his Rivals to combat. He began to be less afraid of 'em, when He say'd *Et jam dente minus torquor invido*, as We saw in the ODE *quem tu Melpomene semel*. If what He adds here be true, He was
happier

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happier than *Hercules*, who by Experience found that Death alone cou'd disarm Envy, *comperit invidiam supremo sine dqmari.*

¶ 6. *Quem vocant.*] That is *ut vocant, quem ita vocant*, sc. *rivales* or *inimici*. This Correction, propos'd by Dr. Bentley, to Me appears necessary. They who read *vocas* can force no reasonable Sense from the Words. 'Tis ridiculous to suppose that HORACE meant He had been invited by *Mæcenas* to Supper. *Hæc interpretatio*, says Dr. Bentley, *parasiti potius gulam quàm gratum clientis animum exprimit: quasi verò majus esset cum Mæcenate pulpamenta comedere, quàm vitam, pecuniam & agrum in Sabinis ei debere*. Some construe *vocas* with *dilecte*, for *quem dilectum vocas, quem compellas dilecti nomine*. This Explication, which is Mr. Dacier's, does no more Honor to the Poet's Reasoning. Wou'd it not mightily become Him to say to *Mæcenas*; *I am poor, I am your Faworit, however I shall never die?* as if *Mæcenas's* Favor had been an Obstacle to his Immortality. HORACE was not capable of making such a Compliment. In short, a third Explication has been propos'd, by ranging the Construction thus; *dilecte Mæcenas, non ego, non ego obibo, quem vocas sanguis pauperum parentum*; where the two Words *dilecte Mæcenas*, which must naturally be construed together, are not indeed separated. But surely it was forein to the Character of *Mæcenas* to reproach with the Baseness of their Extraction those whom He honor'd with his good Graces. Doubtless the Transcribers chang'd *vocant* into *vocas*, from a Persuasion that this Verb ought to be constru'd with *dilecte Mæcenas*, in which They were mistaken.

¶ 11. *Supernè.*] This is the Reading of the greater Number of Copyes, in some however We find *superna*. Mr. Dacier rejects the former, because, says He, the last Syllable of this Adverb is long. I appeal from this Judgment upon the Authority of *Lucretius*, who says

Terra supernè tremit magnis concussa ruinis.

Tecta supernè timent, metuunt infernè cavernas.

¶ 13. *Tu-*

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¶ 13. *Tutior Icaro.*] This conjectural Reading propos'd by Dr. Bentley I have insert'd in the Text. It is astonishing that *ocior* has continu'd so long in Possession of a Place, where it shou'd never have appear'd. Swiftneſs was not wanting to Icarus's Wings, yet it prevented not his Fall. Besides, H O R A C E's Success could not be secur'd by flying swifter or slower than Icarus. I cannot imagin He propos'd to Himself, without some Corrective, so inauspicious an Example. What could his Enemy's have predicted more disagreeable? But where is this Corrective to be found? A Ms. of above 800 Years reads *notior*, which tho' insufficient, (for, *Icarus* being known only by his Fall, a Man might be more remarkable by some very unfortunate Circumstance) yet shews that sev'ral Ages ago They thought the usual Reading shou'd be

C A R M E N XIV.

Ante A. U. C. DCCXXXII.

A D T E L E P H U M.

Narratorem intempestivum ad convivii festivitatem subito traducit.

L. 3.
O. 19.

Q U A N T U M distet ab Inachō
Codrus, pro patriâ non timidus mori,
Narras, & genus Æaci,
Et pugnata sacro bella sub Illo :
[5 Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo præbente domum, & quotâ
Pelignis caream frigoribus, taces.

Da

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alter'd, and has led Dr. *Bentley* to produce *tutior*, which removes from the Comparison ev'ry Thing *ill-omen'd*, or *odious*.

† 22. *Querimonia clamorem,*] I have join'd these two Words by correcting the Punctuation. They who separate Them make the Poet say the same Thing twice. The principal Ceremonys observ'd by the *Romans* in their Funerals are here collected in a few Words. A Minstrel play'd some plaintive Airs upon the *phrygian* Tone, and sung the Praise of the Defunct. The mourning Women made the Air resound their Sighs and Lamentations. They often call'd the Dead by Name, and gave the last Adieu. They made Aspersions, burn'd Perfumes, and gave the Family an Entertainment.

O D E XIV.

To T E L E P H U S.

From a tiresom Narration H O R A C E suddenly recalls Him to the Pleasures of the Table.

AND what's all this to Us, my Friend? You nicely mark indeed what Years divide the regal Sway of *Inachus* and *Codrus* who not fear'd to die to save his Country; in order count the num'rous Race of *Aiacus*; omit no Battel fought beneath the Walls of sacred *Troy*: but never mind the Feast propos'd in which We're more concern'd; You don't inform Us what a Jar of *chian* Wine will cost, or who will heat our Baths, who lend his House, at what Expense We may repel such piercing Cold as erst We felt on the *pelignian* Hills.

- Da Lunæ properè novæ,
 10 Da noctis mediæ, da, puer, auguris
 Murenæ: tribus aut novem
 Miscantor cyathis pocula commodum.
 Qui Musas amat impares,
 Ternos ter cyathos adtonitus petet
 15 Vates: tres prohibet supra
 Rixarum metuens tangere Gratia,
 Nudis juncta sororibus.

- Insanire juvat. Cur Berecynthiæ
 Cessant flamina tibiæ?
 20 Cur pendet tacitâ fistula cum lyrâ?
 Parcentes ego dexteras
 Odi: sparge rosas: audiat invidus
 Dementem strepitum Lycus,
 Et vicina, seni non habilis Lyco.

REMARKS on ODE XIV.

HORACE being at Table in a Friend's House, some of the Company propos'd a merry Meeting in Honor of *Murena*, *Mæcenæ's* Brother-in-Law, who was newly elected *Augur*. Mean while *Telephus* a learned young *Greek* of Quality incessantly talk'd of the ancient *History* of his own Country. The Poet by a happy sally hurrys Him into another subject of more Concern to the Company. It is not however to be imagined that this ODE was made at Table, tho' such an *in promptu* is not without Example, as I have elsewhere sayd. But the Sally having succeeded, HORACE at his Return thought proper to put it into Verse. The ODE *natis in usum*, is in the same Taste, and probably was compos'd after the same Manner. Both are written with that delicate Easiness, which Men of Genius polish'd by a Knowledge of the World so happily give to all their Expressions.

* 7. *Quotâ*] Interpreters know not to what this Word is relative. Some understand *domo*, others *horâ*.

One

Here — Boy — some Liquor — stir — with Bumpers
 three I'll lead the Way — fill — *this* to the *New-moon*. —
 Again — *this* to the Goddess *Night*. — once more —
 Health to *Murena* our new Augur. Go round and
 into each Man's Bowl nine Glasses pour — three at the
 least. The Law which I impose, my Friends, is fit
 and just. The all-ecstatic Bard, who to the *Muses*
 makes his Court, will never hesitate to drain a Char-
 ger fraught with nine. Fearful of drunken Frays the
Sister-graces allow *their* Favorits but three.

A Fig for Pleasure if not season'd with a little Mad-
 ness. Why warbles not the *phrygian* Lute? For ever
 shall the Lyre and Haut-bois sleep upon yon Wall?
 Idle Hands are my Aversion. Quick, strew the Room
 with Roses. Let's make a ranting Noise, tho' jealous
Lycus, and our pretty Neighbor, not tally'd for that
 Greybeard, burst with Spite.

One has even propos'd to change the Text, and read
quotus, which is neither authoris'd nor necessary. In
 my Opinion *quotâ* is for *quotâ summâ*, *quotâ collectâ*,
quotâ symbolâ. HORACE asks what will be the
 Expence of the Wine, Bath, and House room.

† 8. *Pelignis caream frigoribus*.] *Telephus* appar-
 ently had brought HORACE into that Country, where
 his Reception not being answerable to his Expectation,
 he here artfully reproaches Him.

† 9. *Lunæ novæ*.] We must understand *poculum*.
 HORACE expresses it in another Place, when He
 says, *sume cyathos amici sospitis*; and this Manner of
 speaking was also in use among the *Greeks*. Perhaps
Murena was made Augur at the Time of the New-
 Moon, perhaps too They never created Augurs but at
 that Time.

Telephus might have been in Pain to find good Rea-
 sons to excuse Himself. HORACE saves Him the
 Trouble, and bluntly breaks off the Discourse by in-
 viting the Company to drink heartily. But what is
 really pleasant, is that He assumes the Tone of Autho-
 rity,

rity, as if He had been the King of the Feast. He prescribes what Number of Cups They must drink, and to strenthen his Ordinances by his own Example He begins by swallowing three Bumpers. This lively and natural Détail has a fine Effect here. Nothing cou'd be better plac'd, to dissipate the Irfkſomneſs caus'd by *Telephus's* chronologic Narration.

* 10. *Noctis media.*] This is a Law which HORACE prescribes. He is determin'd not to rise from Table before Midnight.

* 12. *Commodum.*] I have prefer'd this Correction which is Mr. Cuningam's to *commodis*, which perplexes the Constrction, and is unintelligible.

* 13. *Qui Musas, &c.*] Mr. Dacier makes a very ingenious Remark which gives this Passage a particular Connexion with the Design of the Piece. He discovers in it a delicate Encomium on *Murena*. By

C A R M E N XV.

* A. U. C. DCCXXX.

A D V I R G I L I U M.

Monet ut Quintilii mortem æquo animo ferat.

L. 1.
O. 24.

Q U I S desiderio sit pudor aut modus
Tam chari capitis? Præcipe lugubres
Cantus, Melpomene, cui liquidam pater
Vocem cum citharâ dedit.

5 Ergo Quintilium perpetuus sopor
Urget! cui Pudor, & Justitiæ soror
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit;

10 Nulli flebilior quàm tibi, Virgili.
Sed frustra pius, heu! non ita creditum
Poscis Quintilium Deos.

Quid?

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drinking, says He, three or nine Times to the new Augur They praise his Politeness and his Erudition, They acknowledg that the *Graces* and the *Muses* interest Themselves in his Glory, and They pay Court to these Goddeses by taking Part in the Elevation of one of their Pupils.

‡ 18. *Insanire juvat.*] After having prescrib'd a certain Number of Cups, He permits Them to drink without Number and without Measure.

‡ 21. *Parcentes dexteras.*] He will have ev'ry one contribute to the Festivity. They, who are not at Table nor imploy'd in Waiting, must play upon Instruments.

‡ 23. *Lycus.*] I know HORACE by this Stroke of Satire. 'Tis pretty much his Way at the End of a Piece to stab with Address, and to give a Thrust where He is least expected.

ODE XV.

To VIRGIL.

He exhorts Him to support with Patience the Death of *Quintilius*.

SHALL tender Shame withhold our just Regrets? No: let Us give a Loose unrespited to Sorrow for a Soul so close-indear'd. *Melpomene*, to whom kind *Jove* has giv'n a silver Voice and tuneful Shell inspire the plaintive Lay.

And is *Quintilius* now no more? has Death in everlasting Slumber seal'd his Eyes? Ah! when shall *Modesty*, and *Faith Astræa's* Sister incorrupt, ah! when shall undissembling *Truth* his Compeer find?

O! what a Loss to all the Good and just: but to my *Virgil* how afflictive! In vane, alas! thy ceaseless Vows solicit Heav'n to give Thee back a Friend it only for a Season lent.

Quid? si Threïcio blandiùs Orpheo
 Auditam moderere arboribus fidem;
 15 Num vanæ redeat sanguis imagini
 Quam virgâ semel horridâ,
 Non lenis precibus fata recludere,
 Nigro compulerit Mercurius grêgi?
 Durum: fed levius fit patientiâ
 20 Quidquid corrigere est nefas.

R E M A R K S on ODE XV.

THERE are Persons, whose Death We cannot too much regret, but as our Loss is irreparable, 'tis necessary for Us to have Recourse to Patience, that Asylum of the Afflicted. Prudence exacts our Acquiescence at last in the Want of a Good We can no longer possess. Such are the Reflexions HORACE lays before *Virgil* upon the Occasion of the Death of a common Friend. They are reasonable and natural; but so display'd as to make it appear that the Mind is the Interpreter of the Heart. Excellent is the Design of the whole Piece, simple and easy the Style; the Versification sweet and flowing; the Sentiments lively, tender and various.

¶ 1. *Quis desiderio, &c.*] HORACE opens this ODE with wonderful Address. His Design is to wipe from *Virgil's* Face his ev'ry Tear, and He begins by weeping with Him. He soothes the Sorrow of his Friend, before He applies a Remedy to it; He fortifies it before He attacks it. A sure Way this to heal a broken Heart. We shou'd enter at first into the Sentiments of the Afflicted, in Order to draw Them more surely to Ours.

¶ 5. *Quintilius.*] This is apparently the same *Quintilius*, whom HORACE in the *Art of Poetry* celebrates as a good Friend and an excellent Critic. Absurd are They, who imagin the Death of *Publius*

See Remarks on this ode
 Horace's Life. p. 55

Quintilius

What? tho' with Touch more bland than tuneful
Orpheus You can rule the magic Strings which whilom
 Soul and Sentiment to Oaks inspir'd, yet never can
 You animate an airy Fantom, which *Mercury* with
 Rod terrific once has rang'd with *Pluto's* sable
 Troops. No Strains of Piety can charm that ruth-
 less God t'unseal the Tomb. Hard this, I grant:
 but Patience sooths the Pains which Prudence cannot
 cure.

Quintilius Varus, who slew Himself in *Germany* after
 the Defeat of his Troops, to be the Subject of this
 ODE; and I have elsewhere shewn how little Strefs is
 to be layd on the Testimony of *Servius*, who disco-
 vers here one *Quintilius Varus* a Poet of *Cremona*,
 and Relation of *Virgil*, who never existed but in the
 Notion of this *Scholiast* or his Compilers.

¶ 6. *Cui Pudor, &c.*] A finish'd Elogy this. 'Tis
 not possible to draw in fewer Words the Character of
 a worthy Man. His Sincerity no less than his good
 Tast appears in his Behavior to the Learned, who
 consulted Him upon their Works. He'd freely tell
 Them what They shou'd correct, or (if They cou'd
 not) bid Them blot it out, and with more Care sup-
 ply the Vacancy.

*Quintilio si quid recitares, corrige, sodes,
 Hoc, aiebat, & hoc. Melius te posse negares,
 Bis terque expertum frustra. Delere jubebat
 Et malè formatos incudi reddere versus.*

¶ 10. *Nulli flebilior, &c.*] *Virgil* lost in *Quintilius*
 an intimate Friend. No Loss can be greater, because
 it is generally without Resource.

¶ 11. *Sed, &c.*] This is the Reading of some Mss.
 cited by *du Hamel*. The Sense seems to demand it,
 and *tu* in my Opinion has a very bad Effect immedi-
 ately after *tibi*.

¶ 13. *Quid? si, &c.*] *Lambinus* and *Cuningam*
 upon the Authority of the Mss. re-establish'd this
 Reading, as well as *num* instead of *non* in the 15th

Verſe. The Interrogation gives a Grace and Vivacity to the Thought.

Threicio blandius Orpheo.] *Orpheus* and *Virgil* were great Poets. The former imploy'd the Charms of Poetry to obtain from the Gods the Return of his Wife, the other had no leſs Right to expect the ſame Kindneſs in Favor of a Friend. This Panegyric on *Virgil* is delicate and well plac'd.

¶ 15. *Imagini.*] This is what *Virgil* calls *tenuem*

C A R M E N XVI.

Antiquorum parcimoniam & frugalitatem recenti luxui opponit.

I. 2. **J**AM pauca aratro jugera regiae
O. 15. Moles relinquent: undique latiùs
Extenta viſentur Lucrino
Stagna lacu, platanuſque calebs
5 Evincet ulmos: tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:
Tum ſpiſſa ramis laurea fervidos
10 Excludet iſtus. Non ita Romuli
Præſcriptum & intonſi Catonis
Auspiciis, veterumque normâ.

Privatus illis cenſus erat brevis,
Commune magnum: nulla decempedis
15 Metata privatis opacam
Porticus excipiebat Arcton:
Nec fortuitum ſpernere ceſpitem
Leges ſinebant, oppida publico
Sumtu jubentes, & Deorum
20 Templâ novo decorare ſaxo.

Ode XVI. HORACE'S ODES.

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fine corpore uitam casâ sub imagine formæ. This Fantom, this Shadow, this Image of a Body, was, according to *Pythagoras*, distinct from Soul and Body. For *HORACE* here borrows the Sentiment of that Philosopher, which appears to have been that of *Virgil* to whom He writes.

† 17. *Fata recludere.*] The Moment a Man dies, *Mercury* sets as it were a Seal upon his Destiny, by placing his Shade in Hell.

O D E XVI.

To the Frugality and Moderation of the old *Romans*
He opposes the reigning Luxury and Magnificence
of his own Times.

TH E Palaces, which daily swell around Us, in a few Years will scarce an Acre leave for Tillage. Soon shall We see, where-e'er We cast our Eyes, Pieces of Water larger than the *lucrin* Lake; the barren Plane supplant the useful Elm; Violet-beds and Myrtle-bow'rs, and all the Riches of the Smell breath Odors o'er the Grounds where Olive-trees enrich'd the former Lord; Laurels with bushy Heads and Foliage broad Heav'ns darted Rays defy impervious.— But what Pretexes can color such Excesses condemn'd so oft by *Rome's* wife Founder, rough *Cato's* Laws, and ancient Usage.

Small then were personal Estates, immense the public Funds. No Citizen then supp'd in grand *Piazas* open'd to the northern Breeze.

The Laws requir'd that All shou'd be content with Huts of Brick or Clay, where Chance presented; whilst public Monuments and sacred Shrines rais'd at the State's Expence with beauteous Stone high glitter'd o'er the humble City.

REMARKS on ODE XVI.

THE Sweets of Peace, which *Rome* began to taste after the civil Wars, invited Men of overgrown Estates to build in Town and Country. Stupendous Piles on ev'ry Side arose, vast Tracts of Land were quickly overspread with Gardens, Avenues, and Terraces-Walks and Ponds. A Decoration this for *Italy*, but yet a Proof of the Decay of Manners. Against this Excess HORACE elsewhere declaims. Here with Conciseness He reproves it, but with Force.

Mr. *Dacier*, by wresting the Sense of the last three Verses, discovers that HORACE's principal View here is to pay Court to *Augustus*, who made such beautiful and grand Repares in *Rome*, that He had Reason to boast, at the Point of Death, that of Marble He left to the *Romans* a City He had found of Brick. Hence He concludes that HORACE was old when He compos'd this Piece. But surely, the last Strophe, far from turning to the Glory of *Augustus*, shou'd rather be consider'd as an indirect Reproach to Him for having publicly establish'd Luxury upon the Ruins of ancient Simplicity.

In the former Part of this ODE all the Verbs are in the future, *relinquent, visentur, evincet, spargent, excludet*. The Poet had seen the Beginnings of a growing Luxury, the Progress He only foresaw and dreaded. As He liv'd two and twenty Years after the civil Wars He saw this Luxury increase to a Degree considerable enough to say in his latter Days *relinquunt, visuntur, &c.* Thus the ODE defends itself against the Design and Date propos'd by Mr. *Dacier*.

* 5. *Copia narium.*] HORACE calls Flowers *the Riches of the Smell*, which Expression forms, in my Opinion, a very true as well as a very agreeable Image. Mr. *Dacier*, who condemns it, approves an Expression of *Catullus*, who calls a Goat * *the Pest and Poison of*

* *Crudelem naforum interfecte pestem.*

the

the Nose; and another of *Herodotus*, who calls beautiful Women *the Distemper of the Eyes*; and that of another greek Author, who says that Flowers are **the Feast of the Sight*, and Verdure *the Pomp of the Eyes*. Whatever Justness of Sentiment He may have, difficult will it be for Him to find a real and sensible Difference between these Examples and that of HORACE.

He adds, that no one ever took it in Head to say in Imitation of Him *copia oris the Abundance of the Mouth*, for *Abundance of Meats*; *copia pedum the Abundance of the Feet*, for a great Quantity of Shoes; *copia navium the Abundance of the Ships*, for the *Abundance of all Things necessary for Ships*. I grant the two last Expressions are too bold, nay ridiculous: but what great Boldness wou'd there be in saying *illata sunt mensis exquisitissima fercula, perdices, lepusculi, & omnis palati copia*? I question if He wou'd venture absolutely to condemn such a Phrase, and yet it is just that of HORACE, when He says; *violaria, myrtus, & omnis copia narium spargent odorem*. Besides, were the three Expressions propos'd by Mr. Dacier blamable, wou'd that be a sufficient Reason to condemn that of HORACE, which serv'd as an Example for them? In Point of Languages, where Usage decides, We must not always reason by Induction and Analogy; and to justify one Construction it is not necessary to be able to justify all that may be made in the same Form. I add that the Genius of Languages being very different, each has it's own peculiar Manners. Some love Inversions, figur'd Turns, bold Metaphors; where others demand a simple and natural Expression. Nay Poetry permits certain Libertys which Prose refuses, and the Language of the ODE does not become the Eclogue. *Catullus* says *decus olei* for *decus palestræ*, but a Translator wou'd render Himself highly ridiculous if He sayd *Atys* was *the Honor of the Oil*. We shou'd not therefore condemn in a strange Language Expressions which present Ideas not suitable to our own.

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† 6. *Myrtus*.] The Nominative plural, as the Measure of the Verse requires.

† 11. *Catonis*.] *M. Porcius Cato* the Censor cou'd not brook the Introduction of any forein Mode, and on all Occasions declam'd against the Manners of the *Greeks*, tho' at the Bottom He was as irregular as others: but He better knew how to cover his Disorders under the Vele of an artful Severity.

C A R M E N XVII.

* A. U. C. DCCXXX.

Plotio Numidæ faustum ex Hispaniâ reditum gratulatur.

L. I.
O. 36.

- E**T thure & fidibus juvat
Placare, & vituli sanguine debito
Custodes Numidæ Deos:
Qui nunc Hesperîâ sospes ab ultimâ.
Charis multa fodalibus,
5 Nulli plura tamen dividit oscula,
Quàm dulci Lamîæ; memor
Actæ non alio rege puertæ,
Mutatæque simul togæ.
10 Cressâ ne careat pulchra dies notâ:
Neu promptæ modus amphoræ,
Neu morem in Salium sit requies pedum:
Neu multi Damalis meri
Bassum Threiciâ vincat amysside:
15 Neu desint epulis rosæ,
Neu vivax apium, neu breve lilium.

Ode XVII. HORACE'S ODES.

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~~y 15. Privatis.]~~ The Construction of this Passage is, *nulla porticus metata decempedis excipiebat privatis opacam Aræon.*

~~y 17. Nec fortuitum.]~~ The third Syllable of *fortuitus* is always long. In the 13th Satire of *Juvenal*, and the 7th Book of *Statius's Thebaid* this Word is only of three Syllables, like *pituita* in the Epistle *primâ dicte mihi*.

O D E XVII.

He congratulates *Numida* on his Return from Spain.

OUR *Numida*—return'd in Health from Spain!
 now with the Heifer's votive Blood I'll glad
 attune his gardian Gods. Let Incense bear my
 Thanks to Heav'n, the Lyre resound my Joy to
 Earth. Lo! He caresses all his thronging Friends,
 but on his dearest *Lamia's* Lips imprints a thou-
 sand Kisses. Pleas'd He remembers that They
 pass'd their youthful Years at School together, toge-
 ther took the manly Robe.

Be this among our whitest Days distinguish'd.
 With boundless Streams refill the mighty Goblet: let
 the Dance swim thro' all the Maze of Harmony:
 in gulping Bumpers let not *Bassus* yield to *Damalis* of
 tippling Fame.

Let the sweet Rose and short-liv'd Lilly with Parsly
 ever-verdant join to decorate the jovial Feast.

REMARKS

REMARKS on ODE II.

See Life of Horace p. 55

THE Heart properly constitutes the Worth of Men. But I dare say it is as rare as Wit is common. HORACE thro' all his Works appears a good Friend as well as a good Poet. Of these two Qualitys the former wins my Esteem for Him much more than the latter. What Raptures the Return of *Pompeius Grosphus* threw Him into We have already seen. Here *Plotius Numida*, who return'd from Spain with *Augustus* in 730 after three Years Absence, awakes all his Tenderness. Sacrifices, Songs and Dances are all imploy'd to celebrate a Feast, where Friendship presides and Liberty executes.

† 2. *Placare.*] From the Return of *Plotius* till the Accomplishment of the Vow the Anger of the Gods was to be dreaded.

† 8. *Rege puertia.*] Friendships contracted during

C A R M E N XVIII.

* A. U. C. DCCXXX.

A D R O M A N O S.

Augusti reditum ex Hispaniâ celebrat.

L. 3.
O. 14.

HERCULIS ritu modò dictus, ò plebs,
Morte venalem petiisse laurum
Cæsar, Hispanâ repetit Penates
Victor ab orâ.

5 Unicè gaudens mulier marito
Prodeat, justis operata Divis ;

Et

Ode XVIII. HORACE'S ODES. 87

the Exercifes of Youth, and under the fame Mafters are ordinarily the beft cemented. *Rex* is here for *reftor, moderator*. *Non eft fanctius*, fays *Quintilian*, *facris iisdem quàm ftudiis initiari*. Mr. *Baxter* has adopted the Explication of the old *Scholiaft*, who makes *HORACE* fay that *Plotius* had *Lamia* for his Governor or Patron. I am furpris'd that Neither of Them perceiv'd the Refutation of this Sentiment in the following Verfe, where it is fayd that They were Both of the fame Age.

† 10. *Creffâ ne careat, &c.*] *Creffâ nota* is Nothing elfe but a *Mark made with Chalk*.

To all other Sentiments I fhould prefer the ingenious one of *P. Hardouin*, who explanes *Creffâ notâ* of *Wine from Crete*, if it could be prov'd that *Creffa nota* might be well us'd in *Latin* for *nota vini Cretici*; and that *cretan Wine* was enough in Repute in *HORACE's* Days to be drunk plentyfully at Feasts; for that is the Meaning of *neu fit modus amphoræ*.

† 14. *Amyftide*.] A *thracian* Cuftom of gulping a Bumper without clofing the Lips, or taking Breath.

O D E XVIII.

TO THE ROMANS.

He celebrates *Augustus's* Return from *Spain*.

REJOYCE, Ye Sons of *Rome*, rejoice. *Cæfar*, who lately, like *Alcides*, risk'd his Life in Queft of Laurels, is return'd, like Him, from *Spain*, victorious.

Let *Livia*, whose Excefs of Rapture to fee her Lord again is fingular, thank the juft Gods by private Sacrifice,

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Et soror clari ducis, & decoræ
 Supplice vittâ
 Virginum matres, juvenumque nuper
 10 Sospitum. Vos ô pueri, puellæ, &
 Jam virum expertes, ab inominatis
 Parcite verbis.

Hic dies verè mihi festus atras
 Eximet curas: ego nec tumultum,
 15 Nec mori per vim metuam, tenente
 Cæsare terras.

I, pete unguentum, puer, & coronas,
 Et cadum Marfi memorem duelli;
 Spartacum si quâ potuit vagantem
 20 Fallere testâ.

Dic & argutæ properet Næaræ,
 Myrreum nodo cohibente crinem:
 Si per invisum mōra janitorem
 Fiet, abito.

25 Lenit albescens animos capillus
 Litium & rixæ cupidos prætervæ.
 Non ego hoc ferrem calidus juventâ.
 Consule Planco.

REMARKS on ODE XVIII.

AUGUSTUS in the Year 727 employ'd the Forces of the Republic against the *Cantabrians* and *Asturians*, and, having defeated Them, return'd to Rome in 730. Probably this ODE was written on the very Day of his Arrival.

¶ 1. *Modò dictus.*] Doubtless the Victorys of *Augustus* in *Spain* had given Occasion to the Poets and Orators of comparing Him with *Hercules*. This Comparison

See *Life of Horace* p. 55 HORACE.

crifice, and then give public Demonstrations of her Joy. Now let the Hero's Sister, and the Matrons, whose Sons have escap'd the Fury of the War, adorn'd with suppliant Fillets to our Fanes proceed, attended by their Virgin-daughters. Ye Orphans and Ye widow'd Dames, suspend To-day your Sorrows, nor drop one inauspicious Word to trouble our Rejoycings.

This Day, to Me a Festival indeed, shall dissipate my blackest Cares. *Cæsar* is Sov'rein of the World, I fear not civil Broils nor foreign Wars.

Boy, bring Me Unguents, Crowns, and Wine which testifies the *marſian* War, if that a single Cade per chance escap'd the Hands of vagrant *Spartacus*.

Quick bid *Neera* shrill-voic'd Damſel to the Feaſt. I give Her only Time to ſcent and tie her Hair. But ſhou'd her Porter, whom my Soul abhors, reſuſe Admittance, return without a Quarrel.

I now grow grey, and Age extinguishes that Fire which us'd to kindle at the least Affront. Under the Conſulat of *Plancus*, when Tides of youthful Blood boil'd in my Venes, that Varlet wou'd have ſoundly ſmarted for his Inſolence. *✓ Horace was then in his 42nd year =*

HORACE revives with the Advantage of a new Circumſtance. *Augustus* is return'd to Rome victorious, as *Hercules* march'd to Latium after his Exploits in Spain.

O plebs.] It muſt be own'd this is not the very beſt Verſe of the Piece. This Cadence is ſhocking, and I don't pardon our Poet for ſetting out ſo ill.

✓ 2. *Petiſſe laurum*.] HORACE only means that *Augustus* expos'd his Life by marching in Perſon againſt the Enemies of the Empire. *Morte venalem*, that is *morte ſive obitâ ſive quaſitâ*, otherwiſe the Poet muſt

✓ This ode was written on the inſinuate return of *Augustus* from Spain & to celebrate his victories. *Horace was the celebrated poet laureate*

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insinuate that Conquerors who survive their Victories do not merit Laurels, which is false, and wou'd affront the Prince He means to praise. *Augustus* had been dangerously ill in *Spain*.

† 5. *Unicè*.] To Me this Correction, which is *Cuningam's*, appears preferable to the common Reading. To say *Livia* was singularly sensible to the Joy of seeing her Spouse again *Unicè*, was so to praise Her as to offend no Body; but to say She lov'd no Man but her Husband *unico gaudens marito*, and to point Her out particularly by that, was to do a most sensible Injury to other *roman* Ladys equally virtuous.

Mulier.] As HORACE elsewhere uses this Term, speaking of *Helen* and *Cleopatra*, and here designs *Livia* by it, 'tis plain it is not so vulgar a Word, as is generally imagin'd.

† 6. *Iustis operata Divis*.] That is *postquam iustis Divis operata est*. The Poet calls these Gods just, because They gave the Victory and a happy Return to a Prince who deserv'd both; *iustis*, says the *Scholiast*, *quia victoriam & reditum Cæsari merenti dederint*.

† 10. *Sospitum*.] This is only relative to *juvenum*. Having spoke of those Familys whose Children had escap'd the Dangers of this War, He next mentions those who mourn'd the Losses They sustain'd by it.

C A R M E N XIX.

* A. U. C. DCCXXXI.

A D M U S A M.

Se, omni curâ solutum ac metu, *Lamiæ* laudes adornare.

L. 1.
O. 26.

MUSIS amicus, tristitiam & metus
Tradam protervis in mare Creticum
Portare ventis; queis sub Arcto
Rex gelidæ metuatur oræ,

5 Quid

Ode XIX. HORACE'S ODES. 91

From the former He requires a Thanks-giving, from the latter a Respite to their just Grief.

Pueri, puellæ, &c.] The ordinary Reading is faulty in many Respects. First, We see no Reason these Boys and Girls cou'd have to use inauspicious Words amid the public Joy. The Poet surely ought to have assign'd one by some Terms opposit to *sepositum*. Secondly, *malè ominatis* without Elision causes a Gaping which considerably deforms this Verse. This Gaping too of a short with a long Vowel, where there is no *Cæsura*, or finish'd Sense, is very extraordinary and perhaps without Example in the *latin* Poets, especially in the Ages of fine Poetry. This Corruption is the Work of Transcribers and Grammarians. Some Mss. read *ominatis*, others *nominatis*, and They have chang'd *expertes* to *expertæ* imagining *virum* to be the *accusative* Case, whereas it is a Contraction for *virorum*. In the Reading I present, all is correct, the Sense, the Versification, and the Construction.

† 19 *Si quâ, &c.*] Remarkable is the Construction of this Passage. HORACE says, *si quâ testâ cadus fallere potuit*, as *Phædrus* has sayd *amphoram testâ nobili*. *Cadus* and *amphora* denote properly the Body of the Vessel, and *testa* the Matter. Thus there is no Pleonasmus in either Poet.

O D E XIX.

TO HIS MUSE.

Free from Fear and Care, He invites her to sing the Praises of *Lamia*.

BE FRIENDED and the Friend of ev'ry Muse to wanton Winds I cast my Grief and Fears to be transported to the boist'rous Sea, regardless who They be that in the frozen Region dread the Pow'r of *thracian*

- 5 Quid Tiridaten terreat unice,
 Securus. O quæ fontibus integris
 Gaudes, apricos nocte flores,
 Noctæ meo Lamiaæ coronam,
 Pimplei dulcis: nil sine te mei
 10 Possunt honores. Hunc fidibus novis,
 Hunc Lesbio sacrare plectro
 Teque tuasque decet sorores.

REMARKS on ODE XIX.

THIS Piece has all the Air of a poetic Sally. The Verse is flowing, the Style smooth, and the Expression easy.

† 1. *Musis amicus.*] What a charming Amusement is Poetry! He, who can properly imploy this precious Talent, has within Himself the Source of the most innocent Pleasures. All great Poets boast the Delights they tast in their Commerce with the *Muses*. But to feel the Truth of their Expressions One must be a Poet.

Tristitiam & metus.] Poetry effaces the Remembrance of past Misfortunes, softens the Anguish of present Woes, and dissipates the Fears of future Ills.

† 2. *Tradam protervis, &c.*] A pleasant and a just Image. The Sea, and chiefly the *ægean* is the Rendezvous of Alarms. With Reason therefore the Poet thither sends his Cares and Fears. On the Wings of the Winds He places 'em, because the Winds generally ravage the Seas. *Tibullus* in his fourth Book says:

*Et quodcunque mali est, & quidquid triste timemus
 In pelagus rapidis debebat amnis aquis.*

† 3. *Queis sub Arcto, &c.*] By *Arcto*, he means *Scythia*, and by *gelida ora Thrace*. This latter Country was divided among sev'ral petty Kings who were frequently at War with the *Getae* and other People of

See Author's explanation Scythia

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cian Kings, or what the Cause that chiefly shakes the Soul of *Tiridates* with Alarms. Sweet *Muse*, whose Joy it is to tast the virgin Spring, cull op'ning Flow'rs and weave a Chaplet for my *Lamia's* Brow. Vane is poetic Praise unless by *Thee* inspir'd. Take then the Task, Ye tuneful Nine, to animate the *lesbian* Lyre and consecrate my Hero in no vulgar Strains. For *Lamia* well deserves the *Muses* Care.

Scythia their Neighbors. *Lucan* has sayd in the same Manner as *HORACE* :

Dejotarum, & gelidæ dominum Rhascyporin oræ.
Several have imagin'd *quis* to be the Nominative of *metuatur*, whereas it is the Case of Attribution. The Ancients wrote *quis*, or simply *quis* for *queis*.

† 5. *Quid Tiridaten terreat.*] In 731 *Phraates* by Embassadors propos'd to restore the *roman* Eagles to *Augustus* on Condition He wou'd send Him his Son and *Tiridates*. *Augustus* granted the former Part of the Demand, but kept *Tiridates*. *HORACE* compos'd this ODE during the Residence of the Embassadors at *Rome*. What principally therefore alarm'd *Tiridates* whilst the Affair was depending was his Fear of being deliver'd up to *Phraates*.

† 6. *O quæ fontibus integris, &c.*] This *fontibus integris* ought to be explan'd by *fidibus novis* of the tenth Verse. *HORACE* requires from his *Muse* some new Turns for the Praises of *Lamia*. These two Epithets *Lucretius* has united in the same Sense :

Juvat integros accedere fontes,

Atque haurire ; juvatque novos decerpere flores.

As between Fountains and flow'ry Chaplets there is no very near Analogy, there would be more Justness in *HORACE's* Thought and Expression if He had sayd, O my *Muse*, who dost delight in Meads, where Flowers never yet were gather'd, compose a Garland for my *Lamia's* Brow.

See on *Tiridates* = a different
supplement in *Artion* §. 9. Pim.

†9. *Pimplei*.] This Reading is ancient, since the *Schooliast* found it in his copy; and in the Judgment of Dr. *Bentley* and Mr. *Cuningam*, is the only true one. The adjective *Pimpleus* is suitable to a Place, as a Moun-

C A R M E N XX.

A. U. C. DCCXXXI.

HYMNUS AD JOVEM.

Adulatus Augustum Horatius, Marcellum laudat, & utrique eximia tum Deorum tum heroum exempla proponit.

L. 1.
O. 12.

QUEM virum aut heroa lyrâ vel acri
Tibiâ sumis celebrare, Clio?
Quem Deum? cujus recinet jocosa
Nomen imago,

5 Aut in umbrosis Heliconis oris,
Aut super Pindo; gelidove in Hæmo,
Unde vocalem temere insequatæ

Orphea rupes, *Silva*

Arte maternâ rapidos morantem

10 Fluminum lapsus celeresque ventos,
Blandum & auritas fidibus canoris

Ducere quercus.

Quid prius dicam solitis Parentis

Laudibus? qui res hominum ac Deorum,

15 Qui mare ac terras, variisque mundum
Temperat horis.

Unde nîl majus generatur ipso;

Nec viget quidquam simile, aut secundum:

Proximos illi tamen occupavit

20 Pallas honores.

Præliis

Ode XX. HORACE'S ODES.

95

tain, a Fountain, a Cavern; but a *Muse* must be call'd
Pimpleis.

¶ 10. *Possunt honores,*] These Honors are the Verses
HORACE intends to *Lamia's* Praise.

O D E XX.

H Y M N to J U P I T E R.

t, &
mpla

HORACE compliments *Augustus* by praising young
Marcellus, and points out the greatest Gods and
Heros as Examples worthy the Imitation of Both.

THOU *Muse*, to whom 'tis giv'n to crown great
Actions with distinguish'd Fame, what Man or
Hero dost Thou chuse to praise on Cittern tuneful or
on shrilling Pipe? what *God*? whose Name with
mimic Accents *Echo* shall reflect thro' *Helicon* umbra-
geous, *Pindus* high, or *Hæmus* capt with everlasting
Snows, whence *Rocks* in Throngs promiscuous flock'd
to vocal *Orpheus*, who, by *Art maternal*, the Tor-
rent's headlong Course and Wind's Career suspended,
and by magic Sounds drew list'ning *Oaks* along.

From whom begins my *Muse*? The Sire of Nature
by Prescription clames our Homage first. He measures
Right to Heav'n's great Habitants and mortal Men:
The Sea and Earth attest his Sway supreme: His
Hand rolls round the Seasons of the changeful Year,
and so preserves the World.

Among the Issue of his Blood He sees no Being
greater than Himself; not One with equal or with se-
cond Glory shines; yet to his own *Minerva* has He
granted immortal Honors next to what Himself in-
joys.

Nor

96 HORATII LYRICORUM. Lib. III.

Præliis audax neque te filebo,
Liber, & sævis inimica virgo
Belluis : nec te, metuende certâ
Phœbe sagittâ.

- 25 Dicam & Alciden ; puerosque Ledæ,
Hunc equis, illum superare pugnis
Nobilem : quorum simul alba nautis
Stella refulsit,

- Defluit saxis agitatus humor,
30 Concidunt venti, fugiuntque nubes ;
Et minax (Dî sic voluere) ponto
Unda recumbit.

Romulum post hos prius, aut quietum
Pompilî regnum memorem ; an superbos

- Jeauymini* 35 Junii fasces prius, aut Catonis
Nobile letum.

Regulum & Scauros, animæque magnæ
Prodigum, Pœno superante, Paulum
Gratus insigni referam Camenâ,

- 40 Fabriciumque.
Hunc & incœntis Curium capillis
Utilem bello tulit, & Camillum
Sæva paupertas, & avitus apto
Cum Lare fundus.

- 45 Crescit occulto, velut arbor, ævo
Fama Marcelli : micat inter omnes
Julium fidus, velut inter ignes
Luna minores.

- Gentis humanæ pater atque custos,
50 Orte Saturno, tibi cura magni
Cæsaris fatis data : tu secundo
Cæsare regnes,

- Ille seu Parthos Latio imminentes
Egerit justo domitos triumpho,
55 Sive subjectos orientis oræ
Seras & Indos ;

Nor will I Thee forget, Thou God of Wine, invincible in Arms; nor Thee, O *Virgin*, Foe to savage Beasts; nor Thee, *Apollo*, with unerring Shafts terrific.

I'll also hymn *Alcides* and the Twins of *Leda*, one for fighting from the Chariot's Height, and one for wrestling fam'd. Scarce to the Mariners propitious shine their Stars, when falls the fomy Surge adown the craggy Cliff, hush'd are the Winds, the Clouds disperse, and threat'ning Waves obedient to their Will recumbent sleep upon the tranquil Main.

Shall I next after these attune the Praise of warlike *Romulus*, or peaceful *Numa*? of *Brutus*, who with regal *Fasces* grac'd the Consulat, or *Cato*, who inhanc'd his Glory by his Fall.

'Tis here, my *Muse*, that I have Need of thy sublimer Numbers to acquit my public Gratitude for *Regulus*, the *scaurian* Race, and *Paul* so lavish of his dauntless Soul in *Cannæ's* vanquish'd Field.

Fabricius, shaggy *Curius* and *Camillus* merit an equal Tribute of Applause. In Huts proportion'd to a scant Domain grim *Powerty* these Patriots train'd to be the State's Resource in dang'rous Wars.

The Glory of *Marcellus* by no Lenth of Time o'ercaſt new Luſter dayly gains in One of his Deſcendents, as a Tree by imperceptible Degrees to it's full Strength aſpires. Among the nobleſt Familys of *Rome* this new Light of the *julian* Houſe conſpicuous ſhines like the refulgent Lamp of Night among the feeblers Fires.

O *Saturn's* Son of human Kind the Sire and gardian God, to Thee the *Deſtinys* intruſt the care of great *Auguſtus*: Reign: but let *Auguſtus* reign thy Delegate.

Whether He juſtly triumphs o'er the *Parthians* ſtill attentive to invade our Lands, or ſubjects to his Laws the *Seres* and the *Indians* of the diſtant Eaſt, contented ſhall He ſway the ſpacious Earth, confeſſing thy ſuperior

Te minor latum reget æquus orbem :

Tu gravi curru quaties Olympum ;

Tu parum castis inimica mittes

60

Fulmina lucis.

REMARKS on ODE XX.

UPON this ODE the learned World has bestow'd magnificent Praises. Grand are it's Images I confess, noble it's Expressions, and chaste it's Versification. But these alone make not a fine Piece. Design, Conduct, and Connexion are also requisit, not here to be found. 'Tis a String of Elogys from End to End. Gods first upon the Stage appear, next follow Men. The only Distinction the Poet makes between the latter, is his introducing the Dead before the Living. This is all I conceive, after reading the Remarks of Mr. *Dacier*, Dr. *Bentley* and the other Interpreters. Had HORACE no further View, I dare affirm He has made a very sorry Piece. In the *Argument* I have propos'd another Notion, which remedies ev'ry Inconvenience, and seems to Me the only true.

The Poet undertakes to sing Gods, Heros, Men. These Gods are *Jupiter* and his Children. After this pompous Beginning He proceeds to the Heros, all *Romans*, whom He places judiciously. The Kings are first introduc'd. After Them appear the great Men of the Common-wealth, with the particular Strokes which distinguish their Characters. Lastly, the Elogy of living Heros terminates the Piece. Here may We see two Things rarely found together, exact Method and vast Variety. It is only a simple Enumeration ; but in the Execution so pleasantly season'd as never to disgust. Apostrophes, Interrogations, Suspensions, Metaphors, Comparisons, Descriptions, Images, in short all the richest Imbellishments of Eloquence and Poetry are interspers'd with so much Art, that the methodic Connexion of Persons and Facts disappears under the

+ See Life of Horace p. 56. graceful

Ode XX. HORACE'S ODES. 99

perior Pow'r : whilst Thou with thund'ring Steeds shalt
 rock *Olympus*, and glance thy vengeful Bolts at our
 contaminated Groves.

graceful Ornaments, with which it is cloath'd. But what particularly indicates the judicious Address of the Poet, and gives the principal Beauty to his Poem, is his Manner of conducting the Whole to answer his End, which was to praise a young Prince, the Emp'rour's Darling and the Empire's Hope. In Him He found not yet those military Atchievements which surprise by their Noise, nor those brilliant Actions whose Luster dazzles. Ground to hope all this was administer'd by the fine Qualitys with which He was adorn'd ; but are Conjectures alone sufficient to furnish handsomly a heroic ODE ? What does HORACE then ? From Fable and History He borrows shining Strokes to imbelish his Subject, and raise it to the Majesty of *lyric* Poesy. He does more. He was oblig'd to flatter *Augustus* without wounding his Delicacy, and to praise *Marcellus* whom it was dangerous to praise too much. A slipp'ry Step this indeed, but the Poet comes off cleverly. A single Strophe suffices for *Marcellus*, the three last are all for *Augustus*. Fine are the Praises of *Marcellus*, but loose and under Figures couch'd They give but Hopes ; those of *Augustus* are set in their greatest Light, and prov'd by real and known Facts. *Marcellus* is compar'd to the Planet of the Night ; *Augustus* is compar'd and almost equal'd to *Jove*. It may be sayd that the Elogys of the Gods are too far fetch'd and take up too much Room. Not at all ; They are Counsils which the Poet gives to the two Princes in a noble Manner, the more ingenious the more it is conceal'd ; They are the Models of all the Virtues which He sets before their Eyes. Wisdom of Governing, Courage, Firmness of Soul, Temperance, Severity of Manners, Love of Country are there authoris'd by the Examples of the Gods and the greatest

Men of the Republic. In short to omit Nothing that can heighten the Value of this ODE, HORACE to the Elogy of Gods and Heros already dead joins that of two Men living, but of what Men? *Marcellus* and *Augustus*; the first who in an Age still tender already trod in the Footsteps of Heros; the other, who, even in his Life-time had merited divine Honors. What can be more naturally afforded? Thus Nothing here is forein to the Subject, and the Whole Piece has a perfect Unity. Considering it in this Point of View, We may truly affirm, it is worthy it's Author and deserves our highest Admiration.

✧ 5. *Aut in umbrosis, &c.*] I find here a Want of Attention which surprises Me. There is a double Consonance of three Words in the first two Verses of this Quatrain, *Umbrosis Heliconis oris*, and *Pindo gelido Hæmo*. By reading *rupes* in the last Verse, I have discharg'd it of such another Jingling, which was *temere insequutæ sylvæ*. Too much surely in so few Lines and so fine a Piece. The *Latins* might have been more curious of this Delicacy in their Versification.

✧ 7. *Unde vocalem, &c.*] A poetic Flight seems to have produc'd as by Chance the six following Verses; whereas it is an Artifice of the Poet to present from Time to Time to his Reader agreeable Images to keep up his Attention, which a simple and continu'd Enumeration cou'd not fail to tire.

✧ 8. *Rupes.*] I have observ'd that most Poets, who speak of *Orpheus*, speak also of the *Rocks* He remov'd by the Pow'r and Sweetness of his Music. Hence I thought We had Authority for reading *rupes* here instead of *sylvæ*. But there is a Necessity for this Change, since without it the Poet in four Verses wou'd say the same Thing *twice*. For what Difference is there between these two Expressions *sylvæ vocalem Orphea insequutæ sunt*, and *Orpheus duxit quercus fidibus canoris*? The former includes the latter, and renders it superfluous. ✧

¶ 33. *Romulum post hos, &c.*] To the two first Founders of the *roman* Monarchy the Poet opposes the two most zealous Partisans of republican Government: *Brutus* who by expelling the Kings open'd the Age of *roman* Liberty, and *Cato* who clos'd it 473 Years afterwards by putting Himself to Death that He might not survive that Liberty He saw on the Point of expiring.

¶ 35. *Junii fasces prius.*] The ordinary Reading is *Tarquini fasces dubito*. It is not surprising that the old Grammarians put *Tarquini* in the Place of *Junii*. For, says Mr. *Cuningam*, 'tis likely They did not perceive who this *Junius* was; old *Tarquin* seem'd to Them to come naturally after the Kings *Romulus* and *Numa*; and They thought the Terms *superbus fasces* cou'd sute no Body better than this King who receiv'd from the *Tuscans* the Badges of regal Dignity.

Dubito, which is sensibly flat and disgusting in a lyric Piece, was probably written by some Grammarian in the Margin, or over the Line, as necessary to be understood in the Construction, and soon past into the Text in the Place of the second *prius*, which seem'd superfluous.

¶ 45. *Crescit occulto, &c.*] From the Conduct of the whole Piece I judg that these two Comparisons fall on two different Subjects. I attribute the former Part of the Stanza to the ancient *Marcellus* surnam'd the Sword of the *roman* People, and the latter to young *Marcellus*, *Augustus's* Favorit. Certainly if any Person after *Augustus* ought to be associated with the Heros above-mention'd it shou'd be *Marcellus*. Heir of the Name and Glory of the great *Marcellus* He generated not from his Ancestors, He supported their Reputation. Adopted into the Family of the *Cæsars*, He shone there like the refulgent Star of Night, which outshines all the rest. In fine, He shew'd Himself worthy both of his Birth and Adoption.

Wonderful is the Poet's Address. He was willing to come to *Augustus* by that which did Him the greatest Pleasure, that is, by young *Marcellus*, and to bring

Him in naturally He introduces the great *Marcellus* with his Heros and places Him last. This Name gives Rise to the Elogy of the young Prince and this Elogy naturally conducts Him to that of *Augustus*. Thus the Poem rises from the Dead to the Living with an easy and spirited Transition. *Virgil* found this Turn so happy, that He imploy'd it some Months after to enrich his *Aeneid*. 'Tis the most beautiful Part of his sixth Book. The ancient *Marcellus* appears there as here after a long Train of great Men, and gives Occasion to the Poet of making a Panegyric on young *Marcellus*, whom Death had snatch'd away in his Bloom. What an Impression this Passage made on *Augustus* and *Octavia* is well known, nor can any One yet read it without being affected. The first Glory of it is due to HORACE, which is a Point upon which no One ever thought of doing Him Justice.

¶ 47. *Julium fidus*.] He calls young *Marcellus* the Star of the *julian* House, not only because by his Marriage with *Julia Augustus's* Daughter He was closely ally'd to the Family of the *Cæsars*; nor because the *julian* Blood flow'd in his Veins by his Mother *Octavia*, *Augustus's* Sister; but principally because *Augustus* had adopted Him for his Son. Tho' Mr. *Masson* denies this, *Plutarch* affirms it in the Life of *Antony*: *Hunc autem (Marcellum) & adoptavit, & generum fecit*. As this Adoption had been made, and was publicly known, the *julium fidus* was evidently apply'd to young *Marcellus*, who dy'd in the Year 731, some Months after this Ode was written. To this young Prince *Seneca* ascribes almost all the Virtues, *Adolescens*, says He, *animo alacer, ingenio potens; frugalitatis, continentiae in illis aut annis aut opibus admirandae; patiens laboris, voluptatibus alienus. Benejecerat nulli cessura ponderi fundamenta*. ¶

¶ 50. *Orte Saturno*.] The Hymn ends as it began by the Praises of *Jupiter*. This Conclusion is perhaps the best-wrought Part in the whole Piece. The Poet shares the Government of the Universe between *Jupiter* and *Augustus*, but in such a Manner that the Prince's

Prince's Authority shall not interfere with the sov'reign Domination of the Master of the Gods. It shou'd be remember'd that the Senat had from the Year 725 granted divine Honors to *Augustus*.

¶ 51. *Fatis data.*] 'Tis natural for an *Epicurean* to make the Gods Themselves depend on Destiny, that is, a mechanic Necessity, which produces successively all the Changes in the Universe.

Secundo Cæsare.] The Decencys of Character are exactly observ'd. *Augustus* represented *Jupiter* on Earth and was only the Depositary of Part of his Power.

End of the third Book of the ODES.

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Q. HORATII FLACCI
LYRICORUM CARMINUM
LIBER QUARTUS.

THE
O D E S
OF
H O R A C E.
BOOK FOURTH.



T A B L E

O F T H E

O D E S.

Contain'd in the fourth B O O K,

Compos'd between the Years 732 and 738 of *Rome*,
That is,

Between the 43 and 49 of *H O R A C E*.

New Distribution.		Old Distribution.	
		Book	Ode
1.	D Onarem pateras.	4	8
2.	D Vixi puellis.	3	26
3.	Septimi Gades.	2	6
4.	Te maris & terræ.	1	28
5.	Integer vitæ.	1	22
6.	Iustum ac tenacem.	3	3
7.	Malâ soluta.	5	10
8.	Tyrrhena regum.	3	29
9.	Impios parræ.	3	27
10.	Ille & nefasto.	2	13
11.	Jam veris comites.	4	12
12.	Non semper imbres.	2	9
13.	Martiis cælebs.	3	8
14.	Quid bellicosus.	2	11
15.	Sic te Diva potens Cypri.	1	3
16.	Cælo tonantem.	3	5
17.	O Venus regina.	1	30
18.	Cur me querelis.	2	17
19.	Poscimus si quid.	1	32
20.	{ Odi profanum.	{ 3	1
	{ Dive quem proles.	{ 4	6
	{ Dianam teneræ.	{ 1	21
	{ Phœbe sylvarum.	{ 5	18
	{ Spiritum Phœbus.	{ 4	6

Q. HORATII

Q. HORATII FLACCI
LYRICORUM CARMINUM
LIBER QUARTUS.

C A R M E N I.

AD MARCIUM CENSORINUM.

Immortalitatem penes poetas esse.

L. 4.
O. 8.

DONAREM pateras grataque commodus,
Censorine, meis æra sodalibus ;
Donarem tripodas, præmia fortium
Graiorum : neque tu pessima munerum
5 Ferres, divite me scilicet artium
Quas aut Parrhasius protulit aut Scopas,
Hic faxo, liquidis illè coloribus
Solers nunc hominem ponere, nunc Deum.

Sed non hæc mihi vis ; nec tibi talium
10 Res est, aut animus deliciarum gens.

Gaudes carminibus : carmina possumus
Donare, & pretium dicere muneri.

Non

THE
O D E S
OF
H O R A C E.
BOOK IV.

O D E I.

To CENSORINUS.

That Poets are the Dispensers of Immortality.

VASES of Brass and silver Bowls and Tripods
fair the known Rewards of *grecian* Fortitude I
to my Friends munificent wou'd give, nor shou'd my
Censorinus bear the most ignoble Presents, had I a
Cabinet enrich'd with Master-pieces by *Parrhasias*
drawn or *Scopas* carv'd, in liquid Colors *One*, and
One in Stone skil'd to express a Mortal or a God.

But I am not so rich, and luckily for *Me* in Curio-
sitys like these thy House abounds, nor dost Thou wish
for more.

Verses Thou lov'st and Verses I can spare, and
highly rate the Gift.

Not

110 HORATII LYRICORUM. Lib. IV.

- Non incisa notis marmora publicis,
Per quæ spiritus & vita redit bonis
- 15 Post mortem ducibus; non celeres fugæ,
Rejectæque retrorsum Annibalis minæ;
Non impendia Carthaginis impiæ;
Ejus qui domitâ nomen ab Africâ
Lucratus rediit, clariùs indicant
- 20 Laudes, quàm Calabræ Pierides, neque
Si chartæ fileant, quòd bene feceris,
Mercedem tuleris. Quid foret Iliæ
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
- 25 Ereptum Stygiis fluctibus Æacum
Virtus, & favor, & lingua potentium
Vatum divitibus consecrat insulis.
- Dignum laude virum Musa vetat mori:
Cælo Musa beat. Sic Jovis interest
- 30 Optatis epulis impiger Hercules;
Clarum Tyndaridæ fidus ab intimis
Quassas eripiunt æquoribus rates;
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

REMARKS on ODE I.

IN his own Talent an excellent Poet ever finds enough to acquit the Obligations lay'd on Him by the Generosity of his Friends. HORACE had apparently receiv'd from *Censorinus* some considerable Present. In Return He sent Him Verses, the sole Acknowledgment that from Him cou'd be expected. *Censorinus* had Reason to be content. The Piece is well conducted, and well versify'd. I wish however the Poet had inserted some characteristic Strokes of his Hero, and more vary'd the Elogy of Poetry, which too

Not Pedestals inscrib'd with public Praise, not Statues in which bury'd Heros breath anew; not *Annibal's* precipitated Flight, and Menaces retorted on Himself; nor Tribute pay'd to *Rome* by impious *Carthage* in living Colors curiously portray'd so durably preserve the Praise of Him who by his Conquest merited the Name of *African*, as the *calabrian* Bard's immortal Song. Heroïc Virtues unrewarded die if not recorded by the Poet's Pen. What wou'd be now fair *Iliad's* Offspring by the God of War had envious Silence in Oblivion sunk the Merits of *Rome's* Founder?

From *Bygian* Waves the Pow'r of Verse, the Credit of superior Bards, and their harmonious Eloquence have *Æacus* redeem'd and crown'd with sacred Honors in the blissful Isles.

The Man who merits Praise the Muse forbids to die and lifts to Heav'n. Thus *Hercules* of Labor patient at the Board divine, where earnestly He long'd to sit, now pledges *Jove*. Thus *Leda's* Twins with double Luster bright from Gulfs voracious rescue shatter'd Ships, and thus with verd'rous Vine-leaves deckt the God of Wine succeeds the Vows of Mortals.

too much resembles what on the same Subject He says in the ODE *ne fortè credas*.

† 1. *Commodus*.] This Word has imbarass'd the Interpreters. *Ovid* has us'd it for *utilis*, *munificus*; and I think We ought to take it here in the same Sense. I therefore refer *sodalibus* to *commodus* and not to *donarem*, and make the Construction thus: *donarem pateras & æra, commodus meis sodalibus*. The Epithet *grata* which HORACE gives to *æra* favors my Explication.

† 5. *Artium quas protulit*.] *Parrhasius* and *Scopas* were not the Inventors of Painting and Sculpture. *Artium* is therefore here for *artefactorum*.

† 8. *Ponere*

‡ 8. *Ponere*.] That is *exhibere*, to represent. So in the Epistle to the *Pisos* HORACE says, *hominem totum ponere*, to represent a Man intire; and *Perfius*, *ponere lucum*, to represent a Grove.

‡ 12. *Spiritus* & *vita*.] For *spiritus vitalis*, a single Idea divided in the Expression, as We often see it. We may further say that *vita* adds somewhat to *spiritus*, and determins it.

‡ 15. *Non celeres fugæ*, &c.] A figurative Expression. Actions are put for the Pictures and other public Monuments which represent Them.

‡ 17. *Impendia*.] The Mss. and Editions read *incendia*. Now 'tis certain that the *Scipio* whom *Ennius* sung is not the Destroyer of *Carthage*. Two Reflexions might save the Honor of HORACE, and lead the Commentators to the true Sense of this Passage. In the first Place *Ennius's* Hero made *Carthage* tributary to *Rome*,* a historical Fact attested by the Tribune *Titus Sempronius Gracchus*, *Scipio's* Enemy. Secondly the † *Latins* us'd *impendia* to signify *Tribute*. This Term not being in common Use imbarra's'd the Grammarians. Besides They knew only in general that *Carthage* had been reduc'd to Ashes by one of the *Scipios*, nor were They careful enough to distinguish of which of Them HORACE meant to speak. Hence *incendia*. Mr. *Cuningam* is the only Person who discover'd the Defect of the Text, and re-establish'd it by one of the luckiest Corrections. For the rest; the Poet has here absolutely fall'n short of the beautiful Cadence of the *Asclepiads*, which requires the third Measure to begin always by a *Cæsura*, or at least by a Monosyllable that is neither Preposition nor Conjunction: a Rule by *Boëthius*, *Prudentius*, and *Ausonius* exactly observ'd.

‡ 18. *Ejus qui domitâ*, &c.] *Ejus* and *lucratus*, say some Critics, are Terms too low, and which dishonor an ODE. The first Reproach wou'd be well-ground-

* *Carthaginem vestigalem nobis fecit*. *Livy* L. 38.

† *Varro*, *Cicero*, *Statius*.

Ode I. HORACE'S ODES. 113

ed, were not *ejus* plac'd as a distributive Noun to point out among sev'ral *Scipios* the One HORACE means. In the ODE *Mercuri nam te*, whence We have retrench'd it, it was absolute, intirely superfluous, and extinguish'd all the Poet's Fire in one of the finest Parts of the Piece; in short, unpardonable in ev'ry Respect. Whereas here it cannot but have a fine Effect for the contrary Reasons. *Lucratus* is no less well supported. The *Latins* have innobled in a figur'd Sense these Terms *lucrari*, *mercari*, *pacisci*, *venalis*, &c. which are always low in a natural Sense. We shall see *merx* and *lucrum* rais'd from this Meanness in the ODE *jam veris comites*. *Venalis* appears with Distinction in the ODE *Herculis ritu*, and *vitam pro laude pacisci* is a noble Expression in *Virgil*. Ought Critics to be ignorant of these Examples and many more of the same Nature I cou'd cite?

* 25. *Ereptum Stygiis, &c.*] Poetry not only eternises the Memory of great Men, but also ranks Them with Gods. This is not the only Passage where our Poet declares his veritable Sentiments upon the Divinities of Mythology.

C A R.

C A R M E N II.

A D V E N E R E M.

Amori valedicit.

L. 3.
O. 26.

VIXI puellis nuper idoneus,
Et militavi non sine gloriâ:
Nunc arma defunctumque bello
Barbiton hic paries habebit,
5 Lævum marinæ qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, & vestes, & harpas
Oppositis foribus minaces.

O quæ beatam Diva tenes Cyprum, &
10 Memphin carentem Sithoniâ nive,
Regina, sublimi flagello
Tangè Chloen semel arrogantem.

R E M A R K S on ODE II.

TOO long had HORACE been a Slave to far the sillyest of all the Passions. Mov'd more perhaps by Anger than by Reason He here resolves to break his Chains. The Piece, tho' short, is fraught with Vivacity and Sentiment.

* 5. *Marinæ veneris.*] In *Julius Cæsar's* Shrine *Augustus* hung the *Venus* of *Apelles*, represented springing from the Bosom of the Deep. Of this Shrine and this Picture probably the Poet speaks.

* 6. *Custodit.*] Walls serve to defend the Place They inclose. Hence the *Latins* sayd *custodire* for *claudere*.

Hic

O D E II.

To VENUS.

He bids Adieu to Love.

FIT for the Service of the Fair not long ago I flourish'd, and fought with Honor under *Cupid's* Banners. Be now my useless Arms and sleeping Lyre upon that Wall of *Cæsar's* Shrine suspended which covers the left Side of Beauty's Queen emerging from the Chambers of the Main. Here place my Flambeaux, here my Levers place and Sabres which so oft have forc'd opposing Gates.

O Goddess of the happy *cyprian* Isle and *Memphis* where tremendous *Winter* never sheds his Snows; Love's Empress grant this sole Request, high over *Chloe* raise thy angry Rod and give Her for her Arrogance—one—gentle Jerk.

Hic bic.] This Repetition manifests a Steadyness of Resolution.

Harpas - Sabres -

† 7. *Harpas.*] Surprising as this Correction may be, it is certainly necessary. The Mss. and Editions have *arcus*: but of what Use cou'd Bows be in breaking open a Gate? Surely this Reading is ridiculous. This able Critics have been forc'd to own, and have made Tryal of their Sagacity for the Production of Something better. I had only the Trouble of chusing betwixt *securesque* of Dr. Bentley and *harpas* of Mr. Cunningham. On the latter I fix'd, because it varies less from the Text, fits this Place very well, and is very good *Latin*.

† 9. *O quæ beatam, &c.*] In this last Quatrain the Turn of Thought is very natural and delicate: but it makes Me suspect HORACE's Conversion. After declaring

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declaring that He renounces Gallantry, after consecrating his Arms to *Venus*, He addresses his Pray'r to Her, and instead of a solemn and irrevocable Oath of eternal Divorce from the Object of his Passion, He only complains of *Chloe's* Arrogance, and begs of the Goddess to punish Her. But in this Punishment how nice his Caution! He desires it may be light, *tange*; He is afraid She will redouble her Strokes, *semel*. We express not so much Regard for a Person We are willing to part with in good Earnest.

¶ 10. *Carentem Sithoniâ nive.*] The thracian Moun-

C A R M E N III.

Ante A. U. C. DCCXXXIV.

A D S E P T I M I U M.

Invitat illum Horatius ad vitam secum ruri degendam.

L. 2.
O. 6.

SEPTIMI Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtēs, ubi Maura semper
Æstuat unda;

5 Tibur Ægeo positum colono
Sit meæ sedes utinam senectæ,
Sit modus lasso maris & viarum
Militiæque

Unde si Parcæ prohibent iniquæ;
10 Dulce pellitis ovibus Galeſi
Flumen, & regnata petam Laconi
Rura Phalantho.

Ille terrarum mihi præter omnes
Angulus ridet: ubi non Hymetto
15 Mella decedunt, viridique certat
Bacca Venafro;

Ver

Ode III. HORACE'S ODES. 17

tains are cover'd with Snow a great Part of the Year, which renders the Climate extremely cold. With Reason therefore our Poet says *nix Sibiria* for *nix perfrigida*; 'tis a poetic Expression, where the Species is taken for the Genus, as HORACE does frequently. I cannot pardon *Torrentius* his wretched Criticism on this Place, still less those who have since adopted it. The Poet mention'd the Cold of *Thrace*, because *Chloe* was of that Country. He elsewhere calls this Courtisan *Thressa Chloe*.

O D E III.

TO SEPTIMIUS.

HORACE invites him to spend the Remainder of his Days with Him in the Country.

OF TEN, *Septimius*, hast Thou vow'd to run the Chances of my Fate and all my future Steps attend either to *Cales* or northern *Spain* as yet untaught to bear our Yoke, or ev'n to *Libya's* dang'rous Syrts where Tides incessant boil among the Sands.

Whether I'm doom'd to Toils by Land or Sea or in the doubtful War, may *Tivoli* by greek Advent'ers rais'd at length afford a soft Recess and gild with Peace the Ev'ning of my Day.

But if the Stars malignant these my better Hopes oppose, I'll seek the Country where *Phalanthus* fix'd his *spartan* Colony and sway'd the Scepter, where smooth *Galas* thro' fat Pastures glides, where Covertures preserve the Fleeces of the snowy Flocks.

That Corner of the World has Charms for Me, which no where else I find. There a delicious Honey flows which yields not to *hymettian*: there Olives with *Venafro's* verd'rous Berrys vie.

There

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Ver ubi longum, tepidasque præbet
Juppiter brumas, & amicus Aulon
Fertili Baccho minimùm Falernis
Invidet uvis.

20

Ille te mecum locus & beatæ
Postulant arces, ibi tu calentem
Debitâ sparges lacrimâ favillam
Vatis amici.

REMARKS on ODE III.

TO *Septimius*, his old Friend, who had form'd a Resolution of following his future Fortune, HORACE declares, that devoid of Ambition He had reduc'd all his Projects to that of spending the Rest of his Days in Tranquility at his own Seat in *Tivoli*, or at *Septimius's* near *Tarentum*. Of so natural a Taste is the Piece that it's Beauty is obvious.

This ODE, says Mr. *Dacier*, was compos'd on Occasion of HORACE's and *Septimius's* Preparations to follow *Augustus* into *Spain* in the Year 726, that is 727, according to *Varro's* Epoch which I follow. True it is *Augustus* departed from *Rome* that Year in the End of *June*. This is all that's well ascertain'd in Mr. *Dacier's* Suggestion. The Rest is only conjectural or false. There is the greatest Appearance that HORACE did not go to *Spain*, since He does not speak one Word of it in the sev'ral Pieces He wrote during the three Years *Augustus* was absent. 'Tis impossible to prove He even intended it. This whole ODE may be very well explain'd independently on this Supposition. But tho' He had design'd to follow *Augustus*, nay had actually accompany'd Him during his whole Expedition, how cou'd He suppose He wou'd go to *Spain*? At *Rome* They knew Nothing of it, *Augustus* probably did not know it Himself.

Ode III. HORACE'S ODES. 119

There *Jove* bestows long Springs and Winters mild :
there *Aulon* to the ravish'd Sight displays the noblest
Presents of the God of Wine, nor envys the *salernian*
Grape.

That charming Place, those smiling Hills invite our
latest Hours. There shalt Thou pay the last kind Of-
fice, sprinkle with Tears thy Poet's glowing Ashes and
love his Mem'ry as Thou lov'st his Verse.

self. For in 727 He departed from *Rome* with his
Troops to carry War into the *british* Isles, but being
satisfy'd with an Embassy from thence, and seeing the
Project of his Campaign so quickly and happily termi-
nated, he stay'd in *Gaul*, to calm the Agitations occa-
sion'd by the civil Wars. He there muster'd the Peo-
ple, regulated the Affairs of that Province, and esta-
blish'd the Government of the Republic there. All
this took up a very considerable Time. Hitherto He
had no Thoughts of marching into *Spain*. When
He did at last resolve on it, it was not precisely to
wage War there. His first View and first Care were
to regulate the Government as He had done in *Gaul*.
The Revolt of the *Cantabrians* becoming more seri-
ous than had been imagin'd, on Account of the
Obstinacy of those People, *Augustus* willing to ac-
celerate their Reduction by his Presence put Him-
self at the Head of the Army in 729, above a
Year after his Arrival in *Spain*. Now I ask whether
HORACE cou'd foresee so many impenetrable E-
vents, which *Augustus* Himself might not be able to
divine ? This is quite improbable; consequently Mr.
Dacier's System is absolutely false.

* 1. *Septimi.*] This *Septimius*, according to *Por-
phyryon*, was a *roman* Knight. He was in great Favor
with *Tiberius* whom He attended to the East in 731,
and well esteem'd by *Augustus*, as we may judg by one
of this Prince's Letters to HORACE which is quoted
in the ancient Life of our Poet.

We

We must not confound this *Septimius* with *Titius* spoken of in the EPISTLE *Juli Flore*. These two Houses were different, and HORACE praises *Titius* as a lyric and tragic Poet, which He no where says of *Septimius*. Nor is it likely that this *Septimius* is He whom *Catullus* sung near 30 Years before.

Gades aditure, &c.] If the Subject of this Piece be what Mr. *Dacier* pretends, why does HORACE speak of *Cales* and the *Syrts* of *Afric*? Was that the Road from *Rome* to *Cantabria*, which is distant from *Cales* the whole Length of *Spain*, and still more distant from the *Syrts*? Mr. *Dacier* says that *Augustus* was oblig'd to send a Fleet against the *Cantabrians*, and therefore HORACE justly mentions *Cales*. But once again, Who revel'd this Casualty to the Poet? HORACE therefore pretends Nothing more but that *Septimius* was dispos'd to accompany Him thro' the perilous Seas of *Libya* and even to the Extremitys of *Spain*. This Sentiment is pueril, says Mr. *Dacier*, 'tis making *Septimius* talk like a little Boy. *Spain*, adds He, is not so distant from *Rome*, that a Journey from one to t'other cou'd be mention'd as a great Effort and an Excess of Friendship. To this I reply that the *Alps* and the *adriatic* Gulf were less distant from *Rome*: Yet *Ovid* mentions it as an Excess of Love to travel across those Mountains, and *Propertius* looks on it as a great Effort of Amity to accompany *Tullus* in that Sea. Was it not then a much greater Effort to cross not only the *Alps*, but also a Part of *Gaul* and the *Pyrenees* to gain the Country of the *Cantabrians*? In a Word, all these Expressions serve to denote in a poetic and eloquent Manner *Septimius*'s Attachment for HORACE. This Poet uses elsewhere the same Turn in addressing *Mæcenus* when He was ready to sail against *Antony*. View Me resolv'd, says He, where-e'er Thou lead'it to follow, or to the Summit of the *Alps*, or to the frightful Solitudes of *Caucasus*, or to the Extremitys of the West. Such likewise was the Disposition of *Furius* and *Aurelius* tow'rds *Catullus*, and ridiculous wou'd it be to suppose that this Poet intended to travel

Ode III. HORACE'S ODES. 121

to *India, Hircania, Arabia, Parthia, Egypt*, over the *Alps*, along the *Rhine* and into *Britain*, because He says his two Friends were ready to follow Him into all these Country's.

¶ 3. *Barbaras Syrtes*.] Mr. *Dacier* has again Recourse to a forc'd Explication to make this Expression accord with his Sentiment. As the *Syrts* are far distant from the Course which Ships hold from *Italy* to *Spain*, He pretends, at the Expense of the natural Sense, that HORACE does not here mean the *Syrts* properly call'd, but the *African* Sea in general. Yet He Himself confesses that HORACE has alluded to the *Syrts* of *Libya*, which furnish'd Him this Epithet *barbaras*; that this Passage seems to favor extremely the Sentiment of the Commentators, and that their Explication appears very plausible. All this proves that we ought to adhere to this Explication, and understand by *barbaras Syrtes* the Sea and *Syrts* of *Libya*. I see no more Difficulty, in taking the *mauritanian* Sea for the Sea of the *Syrts*, than in taking the *Syrts* for the whole *African* Sea. Either way the Expression is figurative, with this Difference that the Text of itself presents the Sense I give it.

¶ 7. *Sit modus lasso maris, &c.*] They who have Recourse to Irony or Pleasantry here are mistaken. This Passage needs neither. HORACE says in general that be his future Destiny what it will He wishes *Tiupli* may at lenth afford him a soft Recess. This Verse then does not clearly prove that the Poet had already form'd Designs of new Voyages and Campains; and I doubt whether this Reason, which to Mr. *Dacier* appears convincing, appears such to all who read with Judgment, as He seems to flatter Himself.

Lasso maris, &c.] HORACE had not only serv'd under *Brutus*, but also accompany'd *Mæcenat* to the Congress of *Brundisium* and the *scilian* Wars. To his Humor and Complexion such Movements were not agreeable. He was of too delicate a Constitution, and besides, a Poet and Philosopher; three Reasons which shou'd make Him wish Repose. The Con-

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struction of this Passage is, *Tibur sit mihi lasso modus maris, viarum, & militiæ.*

† 13. *Præter omnes.*] From the ninth Verse 'tis easy to see that this is conditional. HORACE fancy'd *Tivoli* above the Country of *Tarentum*, but this latter He prefer'd to any other Retreat, except *Tivoli*. It is difficult to imagin a more delicious Country than what is describ'd in the two following Stanzas.

C A R M E N IV.

Ante A. U. C. DCCXXXII.

Instituto nautam inter & Archytæ Umbram dialogo,
Pythagoræorum hæresin infectatur, & sepulturæ curam
commendat.

N A U T A.

L. 1.
O. 28.

TE maris & terræ, numeroque carentis arenæ
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera ? nec quidquam tibi prodest,
5 Aerias tentasse domos animoque rotundum
Percurrisse polum, morituro ?

A R C H Y T Æ U M B R A.

Occidit & Pelopis genitor conviva Deorum,
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus : habentque
10 Tartara Panthoiden, iterum Orco

Demissum,

‡ 14. *Angulus.*] The Country of *Otranto* is really a Corner betwixt the Gulf of *Tarentum* and the Entrance of the Gulf of *Venice*.

‡ 18. *Amicus Aulon fertilis Baccho.*] A very poetic and elegant Expression this. The Commentators who endeavor'd to reform it have spoil'd it. So true it is that an over-delicat Taste is a bad Taste.

O D E IV.

The Poet in a Dialogue form'd between a Merchant and the Ghost of *Archytas* ridicules the *pythagorean* Notion of the Transmigration of Souls, and recommends the Care of interring the Dead.

THE MERCHANT.

ART *Thou*, whose Genius once survey'd the vast Extent of Earth and Sea, nor cou'd the countless Sands escape thy measuring Eye, art *Thou* upon *Apulia's* Shore detain'd for Want, *Archytas*, of a little Dust, and boots it nought with penetrative Mind to have transpiere'd the Void immense of Air and trac'd the Universe from Pole to Pole since Notions so sublime cou'd nor avert nor sooth grim Death's resistless Rage?

ARCHYTAS'S GHOST.

Whence thy Amaze, my Friend? Is not the Sire of *Pelops* dead, whose Feast the heav'nly Pow'rs disdain'd not erst to grace? Dead is *Tithonus*, *Minos* too is dead, tho' one was to the blest Abodes transported in *Aurora's* Car, and t'other shar'd the Confidence of

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Dēmissum, quamvis clypeo Trojana refixo
Tempora testatus : nihil ultra
Nervos atque cutem morti concesserat atræ.

N A U T A.

Judice te, non fordidus auctor
15 Naturæ verique.

A R C H Y T Æ U M B R A.

Sed omnes una manet nox,
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis :
Mista senum ac juvenum densentur funera: nullum
20 Sæva caput Proserpina fugit.

Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagæ ne parce malignus arenæ
Ossibus, & capiti inhumato
25 Particulam dare. Sic, quodcunque minabitur Eurus
Fluctibus Hesperiiis, Venusinæ
Plestantur sylvæ, te sospite ; multaue merces,
Unde potest, tibi defluat æquo
Ab Jove, Neptunoque sacri custode Tarenti.

30 Negligis immeritis nocituram
Post modo te natis fraudem committere forsan ?
Debita jura vicesque superbæ
Te maneant ipsum, precibus non linguar inultis ;
Teque piacula nulla resolvent.

Jove. The *Samian* Sage, tho' by his Shield from *Juno's* Fane pluck'd down He strove to prove that He was once *Euphorbus* in the *trojan* War, and boasted that to *Death's* black Hand He yielded Nothing but his cumb'rous Body, ev'n He to *Pluto's* gloomy Reign a second Time was hurl'd and comes no more.

THE MERCHANT.

And HE, in thy Opinion, was in Causes and Effects and moral Truths not meanly vers'd.

ARCHYTAS'S GHOST.

In short, one endless Night awaits Us all, and All must tread the Valleys of the Dead.

The *Furys* spur on some to Fields of War, and feast the Eyes of *Mars* with Scenes of Blood. The Sailor in the greedy Ocean meets his Fate. Thousands of ev'ry Age are huddled to the Tomb promiscuous, nor yet has mortal Head escap'd the Hand of ruthless *Proserpine*.

ME too the south-inflated Storm, which rises when *Orion* verges to the West, plung'd in th' *illyrian* Deep. Grudge not malign to my devoted Head and yet unbury'd Bones some Handfuls of this rolling Sand. So may the Winds which menace the *hesperian* Waves spend on *Venus's* Forests all their Rage, whilst Thou rid'st safely thro' the silent Tide; so may abundant Gain from each rich Clime flow in and swell thy Store; so may just *Jove*, and *Neptune* who protects *Tarentum's* sacred Fanes reward the pious Act.

What! dost Thou slight my humble Boon? Thou think'st perhaps thy guiltless Seed alone may suffer by thy proud Injustice. May Vengeance due, may due Returns of Arrogance await thy impious self. Nor ineffectual shall my Curses prove, nor richest Victims expiate thy Crime.

35 Quamquam festinas, non est mora longa, licebit
Injecto ter pulvere curras.

REMARKS on ODE IV.

THE *Pythagoreans* possess'd with a Notion that when the Soul quits one Body it passes successively into others look'd on Death with a cold Indifference, and charg'd the Ceremonys observ'd in the Buryal of the Dead with Superstition. To shew the Absurdity of this Opinion HORACE by a poetic Invention transports Himself to the Age of *Philip of Macedonia*, and on the Stage produces a famous *Pythagorean* of those Days who perish'd in a Shipwreck.

The Body of this Philosopher He re-animates, and makes Him address a Pray'r to a Passenger to perform the last Office for Him, by cov'ring Him with Earth.

† 2. *Cohibent.*] The Ancients believ'd that the Souls of all, who were depriv'd of Buryal, were not permitted to cross the *Styx*, 'till on it's Banks They had wander'd a 100 Years. On this Opinion depends the Explication of this Passage. HORACE says, *parva munera pulveris exigui cohibent te, retinent tuam Umbram*, a small Present of Dust detains Thee, that is, Thou art detain'd for want of a little Dust. Singular as this Turn of Expression appears, there are in other Languages Instances of it.

† 7. *Conviva Deorum.*] *Tantalus* King of *Phrygia* entertain'd the Gods at his Table. *Tantalus* King of *Corinth*, who was not the Father of *Pelops*, was admitted to the Table of the Gods. Of the former HORACE speaks. Mr. *Dacier* mistakes the one for t'other.

† 8. *Tithonusque remotus in auras.*] This great Prerogative of being rais'd to breath celestial Air cou'd not defend Him from the Pow'r of Death. *Virgil*

* See *Life of Horace* p. 56. *gil*

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Great tho' thy Hurry, short is the Delay, thrice
 strew the Dust, then spread thy Sails and skim along
 the Main.

gil supposes Him still living. The Truth is, the
 fabulous Traditions differ'd. Hence Poets had a Right
 of chusing, and must have known one another's Mind
 not to have vary'd.

† 10. *Panthoiden*.] *Pythagoras* us'd to cite Himself
 for a Proof of his Opinion of the Transmigration of
 Souls. Long before his Birth this Doctrin was spread
 thro' Greece. And is actually at this Day a Point of
 Religion among almost all the People of the East. *He Hinders*

Iterum Orco demissum.] *Euphorbus* was slain by
 Menelaus, and *Pythagoras* by his Fellow-citizens.
 But, consid'ring that *Archytas* says this, who is
 now undeceiv'd in his former Opinion, the Meaning
 is, that the true *Euphorbus* is dead, and the false
Euphorbus under his true Name of *Pythagoras* is dead
 also. Without this Explication, 'tis difficult to adjust
 these Words to the Sentiments of *Archytas* while We
 still suppose Him a *Pythagorean*.

† 17. *Dant alios Furæ, &c.*] In these four fi-
 nish'd Verses the Magnificence of the Images, the
 Volubility of the Cadences and the Force of the Ex-
 pression are too affecting to be insisted on.

† 18. *Avidum mare*.] This Reading is not only
 supported by the best Authoritys but by Reason. *A-*
vidis nautis wou'd have been an Expression very dis-
 obliging to this Voyager, and very improper in *Archy-*
tas's Condition, who hopes a Favour. True it is He
 loads Him with Imprecations, but not till his Pray'rs
 had prov'd ineffectual.

† 24. *Offibus & capiti*.] That is *capiti & Offibus*
reliqui corporis. Nothing proves that Earth had been
 already thrown on the Corps of *Archytas*.

‡ 30. *Negligis.*] *Nontimes committere, securus audes committere.* This Way of speaking is very remarkable. So in the ODE *Martiis cælebs* HORACE says *negligens ne quâ populus laboret*; where *negligens* is for *securus, non timens*.

Nocituram post modò te Natis.] *Quæ postea nocitura est tantummodo natis ex te, tuis posteris.*

‡ 31. *Forsan.*] *Sic libri manu scripti omnes,* says *Torrentius*. By referring *forsan* to *negligis* the Turn of the Thought becomes more lively, and the Imprecation more strong; and for the same Reason I

C A R M E N V.

A D A R I S T I U M F U S C U M.

Se probitatis conscientia & Lalages patrociniò munitum
nihil usquam timere.

I. 7.
C. 22.

INTEGER vitæ, scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravidâ sagittis,

Fulce, pharetrâ;
5 Sive per Syrtes iter æstuosas;
Sive facturus per inhospitalem
Caucasum, vel quæ loca fabulosus
Lambit Hydaspes.

Namque me sylvâ lupus in Sabinâ,
10 Dum meam canto Lalagen, & ultra
Terminum curis vagor expeditis,
Fugit inermem:

Qual e

have put a Point of Interrogation after *forsan*. If *forsan* be referr'd to *maneant*, how shall we reconcile that Passage with the Words following, *precibus non linguar inultis*.

¶ 32. *Vices superbæ*.] *Vices* here signifys ill Usage: the Pains one suffers in his Turn after having made others suffer. *Superbæ* is added to shew that these Pains shall be accompany'd with Disdain and Content.

O D E V.

To FUSCUS.

That the Testimony of his own Conscience and the good Graces of *Lalage* preserve Him from Dangers.

THE Man, whose ev'ry Act and Thought are pure,
 nor needs the *Maurian* Spear, nor *Parthian*
 Bow, nor Quiver pregnant with invenom'd Shafts;
 whether thro' *Afric's* fervid Syrts He bursts his Way,
 or *Caucase* horrid with eternal Snows, or Regions
 which the fam'd *Hydaspes* laves. *How* -

For lately in the *sabine* Woods, whilst lovely *Lalage* I sing and careless stray beyond my Bounds, behold! a grisly Animal with glaring Eye views Me unarm'd, yet flies. *How* -

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Quale portentum neque militaris
Daunius latis alit æsculetis ;
15 Nec Jubæ tellus generat, leonum
Arida nutrix.

Pone me pigris ubi nulla campis
Arbor æstivâ recreatur aurâ ;
Quod latus mundi nebulæ malusque
20 Juppiter urget :
Pone sub curru nimium propinqui
Solis, in terrâ domibus negatâ ;
Dulcè ridentem Lalagen amabo,
Dulcè loquentem.

R E M A R K S on ODE V.

AS HORACE was one Day composing Verses in Honor of *Lalage*, whom his Friend *Aristius Fuscus* was eager to espouse, He inadvertently stray'd too far into a Wood, when suddenly an ugly Wolf bolting in his Way banish'd the Idea of the young Lady and his Song. Lively and serious this Scene, but not tragic. Such the Occasion of this ODE inscrib'd to *Aristius*. He exaggerates the Danger He ran, in order to heighten the Glory of *Lalage*, to whom He acknowledges Himself partly indebted for his Safety. The Expression is elegant, the Versification ^{harmonious} ~~numrous~~, the Images full and animated. For the rest ; the Subject, in my Opinion, was capable of furnishing Something more gay and delicate.

* 1. *Integer vitæ, &c.*] The first Cause to which HORACE attributes his Preservation is his Probity. In this Acknowledgment Vanity has doubtless some small Part, but yet the Poet's Character persuades Us of his Sincerity ; We may be even edify'd by such a Sentiment in an *Epicurean*.

* 14. *Daunius.*] This Reading propos'd by Mr. Cuningam appears to Me preferable to *Daunia in*, which

Gods! What a Monster! No, not warlike *Daunia's* spacious Forests, nor *Juba's* droughty Realm the Nurse of tawny Lions ever produc'd a Beast of so amazing Size. Doubtless the Magic of my Charmer's Name subdu'd his Fierceness. *Not in the original.*

Transport Me to the stiffen'd Glebe where summer-Breezes never cheer the Trees; where angry *Jove* infests the Air and roaring Tempests reign: Or, send Me to uncottag'd Climes on which, direct, the Flood of Day oppressive falls, yet there shall *Lalage's* bright Image fill my Breast, there shall the sweetly smiling, sweetly prattling Nymph beguile my ev'ry Care.

which has invaded all the Editions for more than a hundred Years. The Mss. read *Daunia* or *Daunias* without *in*. Hence I think *Daunia* alone is not HORACE's, to whom it was natural to add *in*, to save Himself an unnecessary License. *Daunias* can be neither Substantive nor Adjective, as Dr. Bentley has shewn. *Daunius* apparently produc'd *Daunias* and *Daunia* in the Hands of Transcribers by the Change of a Letter; and to the latter the Editors added *in*, to save poetic License. +

C A R M E N VI.

A. U. C. DCCXXXIII.—DCCXXXIV.

Augustum, ne sedem imperii Trojam transferat, clam
dehortatur.

L. 3.
O. 3.

JUSTUM, ac tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solidâ, neque Auster
5 Dux inquieti turbidus Hadriæ,
Nec fulminantis magna Jovis manus :
Si fractus illabatur Orbis,
Impavidum ferient ruinæ.

Hac arte Pollux, hac vagus Hercules
10 Enisus arces adtigit igneas :
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuæ
Vexere tigres, indocili jugum
15 Collo trahentes : hac Quirinus
Martis equis Acheronta fugit ;

Gratùm eloquutâ consiliantibus
Junone Divis : Ilion, Ilion
Fatalis incestusque iudex,
20 Et mulier peregrina vertit
In pulverem (ex quo destituit Deos
Mercede pactâ Laomedon) mihi
Castæque damnatam Minervæ,
Cum populo & duce fraudulento.

25 Jam nec Lacænæ splendet adulteræ
Famulus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit :

Nostrisque

O D E VI.

He artfully dehorts *Augustus* from his Design of transporting the Seat of the Empire to *Troy*.

THE stiddy Purpose of the Man who's obstinately just not the wild Fury of a lawless Croud, not the stern Tyrant's lowering Brow can shake, not the rough South that with imperious Blast turmoils the restless Main, nor *Jupiter* Himself. Thunder within his Grasp and Lightning in his Eye, Shou'd Heav'n's blue Vaults to Pieces fall, He'd breast Him to the Shock, intrepid in the Wreck of Worlds.

firmly.

By Constancy great *Pollux*, and *Alcides* who in so many discontiguous Climes imprinted Traces of his Valor, aspiring soar'd to Heav'n, where with incircling Glorys crown'd *Augustus* now with Heros lies at large and quaffs the nectar'd *Umn. Bowl*.

Thou also by this Virtue, young *Lyæus* didst win a Throne amid the shining Synod: Thy Tigers unrefusing to the harness'd Yoke their Necks before indocile lent and whirl'd Thee to the Stars. By this, *Rome's* Founder on paternal Steeds the Woes of gloomy *Acheron* escap'd.

For Him ev'n *Juno's* self in grateful Phrase address'd the Senat of the Skys: " *Ilion*, detested *Ilion* then deserv'd to feel the dire Effects of Guilt, what time *Laomedon* depriv'd th' Immortals of their Hire. Since that, a forein Dame and an incestuous Judg born for his Country's Ruin sunk to Dust that haughty City doom'd with it's perfidious Prince and People by divine Decree to mine and chast *Minerva's* Rage.

The *spartan Strumpet's* impious Guest shines now no more; led on by *Hector Priam's* perjur'd Sons no more repel my valiant *Greeks*; rages no more the War which our Debates protracted. *Rome's* Founder, whom

Nostriſque ductum ſeditionibus
 30 Bellum reſedit. Protinus & graves
 Iras & inviſum nepotem,
 Troïa quem peperit ſacerdos,
 Marti rēdonabo. Illum ego lucidas
 Inire ſedes, ducere neſtaris
 35 Succos, & adſcribi quietis
 Ordinibus patiar Deorum :

Dum longus inter ſæviat Ilion
 Romanque pontus. Quâlibet exuſes
 In parte regnanto beati :
 40 Dum Priami Paridiſque buſto
 Inſultet armentum, & catulos feræ
 Celent inultæ. Stet Capitolum
 Fulgens, triumphatiſque poſſit
 Roma ferox dare jura Medis ;
 45 Horrenda latè nomen in ultimas
 Extendat oras, quâ medius liquor
 Secernit Europen ab Afro,
 Quâ tumidus rigat arva Nilus :

Aurum irrepertum, & ſic meliùs ſitum
 50 Quum terra celat, ſpernere fortior,
 Quàm cogere humanos in uſus
 Omne ſacrum rapiente dextrâ.

Quicumque mundo terminus obſtitit,
 Hunc tangat armis, viſere geſtiens
 55 Quâ parte debacchentur ignes,
 Quâ nebulæ pluviique rores.

Sed bellicofiſ fata Quiritibus
 Hac lege dico ; ne nimium pii,
 Rebuſque fidentes, avitæ
 60 Teſta velint reparare Trojæ.

Ode VI. HORACE'S ODES. 135

whom YE wou'd to Heav'n advance, is, I must own,
my Grandson, tho' abhor'd, because a *trojan* Priestess
gave Him Birth; however from this Moment I re-
sign my deep Resentment and to *Mars* restore his
warlike Son. Amid the tranquil Order of the Gods
inrol'd let Him ascend to lucid Bow'rs, and drink the
Juice of Nectar.

Yes I consent to this; but on Condition that endless
Billows raging roll for ever between *Troy's* ruin'd
Tow'rs and fair *Italia's* Shore. Happy in any other
Land let th' exil'd *Trojans* reign, provided that for
ever Herds insulting frisk upon th' Adult'rer's Monu-
ment, and unmolested Savages conceale their Whelps
in *Priam's* silent Tomb. Let the proud *Capitol* subsist
in all it's Splendor; let martial *Rome* give Laws to
vanquish'd *Parthians*; let Her to Earth's extremeſt
Shore diffuse the Terrors of her Name, beyond the
mid-land Seas which *Europe's* Soil diſpart from *Libya's*
Sands, beyond the pregnant Fields by *Nile's* prolific
Torrents delug'd o'er.

Greater by Virtues ſtill than Arms let Her deſpiſe
forbidden Ore much better in it's native Mine con-
cel'd rather than force it forth for human Uſe with
ſacrilegious Hand.

Let Her, where Nature's utmoſt Limits end, only
preſent her Arms to be obey'd, and cheerful viſit
where or ſolar Fires rage unremitting, or where Rains
obſcure drive thro' the mingling Skys with Vapor
vile.

But to this warlike Race ſuch great Rewards I on
theſe Terms alone decree, that by a Piety prepoſt'rous
led, or with a Series of Succeſs elate They not preſume to
raiſe their Mother *Troy*.
anceſtral

Troy

136 HORATII LYRICORUM. Lib. IV.

Trojæ renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente viâtrices catervas
Conjuge me Jovis & sorore.

65 Ter si refurgat murus aeneus,
Auctore Phœbo; ter pereat meis
Excisus Argivis; ter uxor
Capta virum puerosque ploret.

Non hæc jocosæ conveniunt lyræ
70 Quò, Musa, tendis? Define, pervicax,
Referre sermones Deorum, &
Magna modis tenuate parvis.

REMARKS on ODE VI.

*one of
Horace's
greatest
if not
the
greatest
ode.
La
Life
of
Horace
p. 56.*
I Make no Difficulty of placing this ODE in the Rank of HORACE's greatest Master-pieces. I dare even advance that from his Pen never issued any Thing more accomplish'd in All that can give Value to a lyric Piece. The Boldness of Design, Singularity of Invention, Artifice of Conduct, Sublimity of Poetry, Choice of Thoughts, Force of Expressions, and Richness of Figures, with which it shines from Beginning to End, give it without Contradiction the Preference to all others. Never had Poet a Subject more difficult to handle, nor ever acquitted Himself with equal Success. To tast all it's Beautys, one shou'd be animated with his Spirit.

The Knowledge of the true Subject of this Piece is solely due to the Sagacity of Mr. le Fèvre, one of the ablest Critics in Point of Literature that has appear'd in these latter Ages. *Julius Cæsar*, according to * *Sue-*

* *Suetonius* in the Life of *Julius Cæsar* ch. 79. *Valida fama percrebuit migraturum Alexandriam vel Ilium, translatis simul opibus imperii, exhaustâque defectibus Italiâ,*

*The obj. of the ode first discovered by le Fèvre 1140
George Trilocher in Delphin edition*

Troy under luckless Auspices rebuilt shall with a second Fall be humbled. The rising Town my conq'ring *Greeks* shall storm headed by M E the Sister wife of *Jove*.

Thrice shou'd *Apollo* with a brazen Wall her haughty Tow'rs surround, thrice to the Ground my fav'rit *Greeks* shou'd hew the radiant Fabric; thrice shou'd her captive Dames deplore their Sons and Husbands fall'n the Victims of my Vengeance.

These Subjects sute not with the sportive Lyre. *Muse*, to what Height dost Thou excursive soar? Check, check thy headstrong Flight, nor more rehearse the Rhet'rick of th'immortal Choir. Cease by thy feeble Lays to sink the Majesty of Themes immortal.

tonius, design'd to remove the imperial Seat to *Alexandria* or *Ilium*, and, in Order to it, to transfer thither the Strenth of the Empire and drein *Italy* by new Levys. Strong was the Bruit thereof at *Rome* a little before the Dictator's Death. The Critic adds it was highly probable that *Cæsar* would have prefer'd *Troy* to *Alexandria*, because it had been esteem'd the Cradle of the *Julian* Family; that the *Romans* were apprehensive *Augustus* wou'd enter into the Views of his Predecessor; and that on this Account *HORACE* produc'd the Piece before Us.

This Conjecture is certainly ingenious. I venture even to affirm that it can absolutely dispense with the Want of other Proofs. *Augustus's* Care in conceling a Project of this Nature might very easily deprive his own Age and Posterity of the Knowledge of it. If We had Testimonys of this Fact well aver'd, it wou'd no longer be a simple Conjecture; but such as it is, it may with great Probability be supported by Consequences naturally drawn from History. Certain it is that *Julius Cæsar* and *Augustus* on sev'ral Occasions discover'd a manifest Bias in Favor of the City of *Troy*. The former caus'd it to be rebuilt, the latter

need to which in after times Constantine settled
 founded Constantinople & thus removed
 the Seat of Empire from *Rome* to the East
 as intended by the two first Cæsars

settled a Colony there, and both granted it considerable Privileges. *Augustus* even restor'd to the *Rhaetians* the beautiful Statue of *Ajax*, which *Antony* had transported to *Aegypt*. *Strabo*, who liv'd at that Time, relates all these Particularitys, and his Testimony ought not to be suspected. *Augustus* therefore was strongly inclin'd to restore the Luller of ancient *Troy*. Now the Rumor that had been spread of his Predecessor's Intention must naturally have render'd the *Romans* attentive to these Marks of Affection, which cou'd not fail of awaking their Suspicions and renewing their Alarms. Were not these Fears, which they durst not publicly vent, sufficient to ingage *HORACE* to undertake to divert the Prince from this Design by an ingenious Artifice that was the more pardonable as few People were capable of distinguishing the Truth from the Fiction? Possibly too *HORACE* imagin'd this Piece in Concert with, and by the Advice of *Mæcenas* and *Agrippa*, who might have foreseen some such Design in the Dispositions of a Prince They so narrowly watch'd. But in short I'll suppose *Augustus* had had no such Intention; his Conduct however gave Room to believe He had, and this is all I demand to bottom this Piece on Probability; for, once again, Nothing more can be exacted.

To this I join another very sensible Proof drawn from the Piece itself. No one can say that the Notion I follow does not heighten it vastly. That's not enough. Without this Notion it presents but a vague, imperfect Sense without Design, Connexion or Beauty. This *le Fèvre* has shewn by an Abridgment of this Poem. Now I ask, Is it possible that a Piece of this Lenth shou'd be adjusted naturally and in all it's Parts to a Design, without the Poet's having this Design in View?

The only Interpreter, who has ventur'd to enter the Lists against *le Fèvre* and *Mr. Dacier*, is *Rodellius Suetonius*, says He, in the Passage alledg'd relates only a Report spread by *Julius Cæsar's* Enemys to blacken his Memory. I answer, were that true, which *Suetonius*

4. No other Design - can be traced in the ode - but to dissuade from the rebuilding of *Troy* - about the year 149

Without this design -
The ode would have
no meaning -

his object is to represent - Julius as a person
of great wisdom - who is rebuilding
of *Troy* - and the rebuilding of *Troy* is
as if I spoke - at the death of *Julius* -

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Ode VI. HORACE'S ODES. 139

tonius gives Us not the least Hint to suspect, this Report was however very current *valida fama percrebruit*, the Dictator had given Occasion to it by his Conduct, and the *Romans* having the same Reasons to entertain the same Jealousys of his Successor, HORACE is thence sufficiently authoris'd to use his Endeavors to prevent the Evil.

But what Appearance is there, continues *Rodellius*, that *Augustus*, who constantly study'd to gain the Affections of the *Romans*, shou'd ever harbor a Design, which must infinitely have displeas'd Them? True it is He pay'd great Court to Them, but all his plausible Behavior may be reduc'd to his leaving the *Romans* a Fantom of Liberty under the Name of *Republic*, whilst He exercis'd in Fact an Authority monarchic and absolute. Still were there seen at *Rome* *Consuls*, *Prætors*, &c. but at Bottom these different Dignities depended on a superior Pow'r, which gave Them Movement according to it's own Views and Interests; ev'ry Thing was transacted in the Name of the Senat, but the Senators were the Ministers and Slaves of the Prince's Will. I grant that at the End of the Triumvirat, and during the first Years after the Victory at *Actium*, *Augustus* wholly imploy'd in strenth'ning his Power wou'd have been impolitic to form such an Enterprize, which He was not in a Condition to execute. But his Situation in 733 was very different, and put Him in a Capacity of undertaking any Thing.

It may be objected that the little Relation between the Parts of this Piece in the ordinary Explication is not a Reason for having Recourse to a new System, merely because such System gives it a Unity of Design, which was not perceiv'd before; that the ODE *angustam amici* is compos'd of three Parts which have no Connexion, and that other Examples might be found, especially in *lyric* Poesy. To which I answer, that the small Relation found between the Parts of a Piece may not be a sufficient Reason for admitting a new System which cou'd unite Them, if these Parts taken separately form'd each a complete and finish'd Sense,

as

as is the Case in the ODE *angustam amici*: Now the Piece before Us is not only form'd of Parts which do not agree together, but these Parts detach'd one from the other have an imperfect and suspended Sense, which cannot find it's Perfection but in a common Idea which conducts these Parts to the same End.

But is it credible that the Subject of this ODE has been for so many Ages unknown, that the elder Grammarians and so many Critics of these latter Times have not even had a Glimpse of it, and that the Knowledge of it has been reserv'd for *le Fèvre*? Yes, very credible. The Care of *Augustus* to hide his Project, and the Artifice of the Poet to cover his Design, shed over this Piece a Darkness not easy to dissipate. Happy for Us that this Mystery has at last been unvel'd in our Days. There are still many other Pieces in the Ancients, which only wait for the Light of a lucky Conjecture to rise from their Obscurity.

It remains to clear another Difficulty. *Troy* was standing in *Augustus's* Time, and yet *Juno* absolutely forbids the *Romans* to rebuild it. To dissipate this Difficulty, We must view *Troy* in two very different Conditions, and distinguish what *Juno* says from what She wou'd have understood in the Poet's Intention. At the Time of *Romulus's* Death, that is at the Time when the Poet makes *Juno* speak, there was no *Troy*. Hence *Juno* speaks justly when She supposes *Troy* to be no more. *Alexander the Great* rebuilt it. *Fimbria Sylla's* Lieutenant demolish'd it, and it was again rais'd by the Favor of the *Cæsars*. When therefore HORACE discourages *Augustus* from rebuilding *Troy*, He only intends to dissuade Him from the Design of restoring it to it's former Luster, which wou'd surely have been the Case, had that Prince made it the Capital of the Empire. In a Word *Juno* demands the more, in order to obtain the less; the Poet's Intention is that what the Goddess says of *Troy* at *Romulus's* Death shou'd be apply'd to *Troy* in the Reign of *Augustus*.

✱ By what I shall say upon the 43^d and 58th Verses it will appear that I affix the Composition of this Piece to the

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Ode VI. HORACE'S ODES. 141

* *Horace's age was then about* the Year 733 or 734. * *Augustus* was then at *Samos* or in *Syria* and consequently not far from *Troy*, and more in a Capacity than ever of executing the Scheme which the Poet essays to combat.

* 1. *Justum ac tenacem, &c.*] The first Part of the ODE, (which is a magnificent Encomium on *Constancy*, a Virtue to *Augustus* propos'd as the Virtue of Gods and Heros,) tends directly, tho' in cover'd Terms, to dissuade the Prince from the Change that was apprehended, and which must have been a great Mark of *Inconstancy*. Thus from the first Word the Poet opens his Subject. He puts *justum ac tenacem propositi*, for *justi propositi tenacem*, because *Perseverance* is not properly call'd *Constancy*, but when accompanied with *Justice*; without which it is no more than *Obstinacy*. R

* 2. *Non civium ardor, &c.*] The Obstacles which *Constancy* has to surmount arise either from the Will of Men or from natural Causes. *Augustus* met with none of these Difficultys, Nothing oblig'd Him to think of the Change of the imperial Seat, and that is what HORACE wou'd insinuate to Him.

* 4. *Mente quatit solidâ.*] That is, *mentis firmitudinem labefaciat*, shakes the Firmness of his Soul.

* 5. *Dux inquieti, &c.*] Four Words form the Image of a frightful Tempest. The *adriatic* is here us'd for the most stormy Seas, since that Sea is not expos'd to the South-wind, but to the East-south east. R

* 7. *Fractus Orbis.*] In these two shining Strophes ev'ry Thought is an Improvement on the foregoing, and in Proportion the very Verses gather Strenth. Why am I incapable of expressing all the Beautys I perceive here! But 'tis the peculiar Character of this ODE to rise above all Expression. What an Image does this single Verse present? One wou'd fancy the Vaults of Heav'n were tott'ring, breaking, tumbling and falling to Pieces, to bury the Earth under enormous Ruins.

* 8. *Ferient.*] The Poet represents a Man of unshaken Firmness in his Purposes, and says that were Heav'n to burst in Pieces o'er his Head, He wou'd at most

most receive but a slight Stroke, *ferient*, and wou'd preserve an unalterable Tranquility amid the universal Wreck *impavidum*. Is it possible to give a more beauteous Image of a *stoical* Intrepidity? The Verb *tangat* in the 54th Verse, like *ferient* here, seems at first Sight too feeble a Term, but at Bottom contains a very delicate Encomium on the *Romans*, and marks admirably well the Facility with which They carry'd their Conquests to the Extremitys of the World. So far are these Terms from being Faults that They are real Perfections. With greater Color of Reason might We blame the Verb *illabatur*, which denotes rather a smooth and imperceptible Motion, than a rapid and violent Fall. But this Default is compensated, not only by the Emphasis which the Repetition of A gives the Pronunciation, but also by the other Terms *fractus orbis* and *ruinæ*, with which it is accompany'd. The Lenth too of the Word disposes the Imagination to figure to itself the Vacillation of those vast Bodys, whose Ruins falling from so great a Height must crush ev'ry Thing They light on.

✧ 11. *Quos inter Augustus, &c.*] A Turn of delicate Flattery this. To *Augustus* divine Honors were decreed in 725. But with what Gods does HORACE place Him? With those who had been deify'd for their *Constancy*. Was not this telling Him that Divinity had to Him been granted purely for the same Virtue? Already had the Poet pointed out the same Models to this Prince, but in another Manner, in the ODE *quem virum aut heroa*.

✧ 15. *Quirinus*] Here is properly the Knot of the Piece. HORACE, to determin *Augustus* not to change the imperial Seat, presents to Him *Romulus* for the last Example of *Constancy*. But He makes *Juno* rise in Opposition to his Apotheosis, in Apprehension that his Descendants might one Day think of restoring to it's pristin Luster an ancient City which She had destroy'd. To the Reception of *Romulus* into Heav'n She consents not but on Condition that Mention shall never be made of rebuilding *Troy*. The Poet cou'd not have devis'd

devis'd a more sutable Way than that of putting into *Juno's* Mouth, what no Person durst have told the Prince. This the Stroke of a great Master both in Poetry and Politics. It is to tell *Augustus* that He risk'd Nothing less than drawing on Himself the Hate of *Juno* who had urg'd that Condition, and of the other Gods who were the Guarantees of it.

¶ 16. *Martis equis.*] There is not the least Negligence in this Piece. Not only is it heighten'd by ingenious Fictions, but it's ev'ry Thought is presented in the most noble Turn. *Romulus*, say the Historians, was kill'd or disappear'd in a Battel: the Poet gives Us a more noble Image, in saying that his Father *Mars* carry'd Him to Heav'n in his Chariot. The Rapidity too of this Transportation is express'd by the Vivacity of the Cadences.

¶ 18. *Ilion, Ilion, &c.*] The Commentators have very much imbroil'd this Passage, and I can affirm that the true Sense has escap'd all those whom I have read. To clear all Difficultys I think We ought to begin the Explication by *ex quo*, and marshal the whole Phrase thus: *ex quo Laomedon destituit Deos mercede pactâ, fatalis incestusque judex & mulier peregrina vertit in pulverem Ilion, Ilion damnatam mihi & Minervæ.* In short *ex quo* does not here signify *jam tum quum*, but *post illud tempus quo*; and in a Parenthesis shou'd be included those Words of the Text, *ex quo destituit Deos mercede pactâ Laomedon.*

HORACE understood perfectly the Art of Speeching. Here He has surpass'd Himself. *Juno* speaks with a Majesty, an Eloquence, a Force, besitting only the Empress of the Gods. Stronger the Beginning of her Harangue cou'd not possibly be, all the Terms express a spirited Indignation. At once she determines the Object of her Hate, her two first Words are the Name of *Troy* repeated—repeated in order to impress more deeply in the Heart of the Gods Sentiments of Aversion for a City worthy of all their Maledictions. She disdains to name either *Paris* or *Helen*; the One is a forein Woman, the Other a Judg. fatal to his

¶ *Juno's Speech is full Country, of spirit & beauty as teamed by the poet. a masterpiece of eloquence*

Country, a Violator of Hospitality, both infamous for their Debaucherys. *Laomedon* and the *Trojans* are perfidious, perjur'd, long since deliver'd up to the Fury of the Gods. Thus artfully *Juno* wins the Gods over to her Side, and this Exageration enhances the Favor She intends to bestow in foregoing her Rights.

‡ 23. *Damnatum*.] This is a Law-term, which properly signifies *adjudg'd*, *abandon'd* by juridical Sentence. This Correction has to able Critics appear'd necessary for avoiding Obscurity and Ambiguity. *Damnatum* might be relative to *Ilion* or *pulverem*. The Grammarians, Transcribers and Editors have not ev'ry where sufficiently distinguish'd *Ilium* and *Ilios*. The latter is always of the feminine Gender. *Non semel Ilios vexata* is sayd by HORACE in another Place,

‡ 30. *Protinus & graves*, &c.] The three foregoing Quatrains are as the Exordium of *Juno's* Harangue, this as the Proposition, which contains also the Unravelling of the whole Piece. Having justify'd her Resentment against the *Trojans* She suddenly declares Herself ready to receive into her Favor the Descendants of that odious Nation, and to consent to the Apotheosis of *Romulus*, provided They never think of restoring *Troy* to it's ancient Splendor. There is scarce a Phrase in the whole ONE whence *Augustus* might not pick this Proposition.

‡ 32. *Troia*.] *Virgil* never us'd *Traicus* but always *Troius*. Add to that, that the national Name *Troius* is properer here than the possessive *Troicus*. This is the Opinion of *Nic. Heinsius*, which has been follow'd by two famous Commentators of HORACE.

‡ 33. *Marti redonabo*.] To oppose the Deification of *Romulus* was to take Him away from *Mars*; to consent to it was to restore Him.

‡ 37. *Dum longus inter*, &c.] This is the whole Design of the Piece. Hence *Juno* incessantly represents it. We must not separate *longus* from *seviat*. The Poet means *seviat pontus quàm longus est Romam inter & Ilion*. *Juno* wou'd have the Sea rise against the *Romans* as oft as They shou'd think of sailing to *Troy*.

Troy. All the Strokes of her Hate are now turn'd
against this City, and fall no more on the Descendants
of the Trojans.

‡ 38. *Quâlibet exules, &c.*] In Token of her Reconciliation the Empress of the Gods begins to foretell the Romans the most flourishing Ages of their Empire; but at the same Time reiterates the Condition express'd before, as if to the Accomplishment of this Condition their whole Glory was absolutely attach'd. So sublime does this Turn to Me appear, that I question whether the marvellous of Poetry can go beyond it. The Poet likewise soars a loftier Pitch. The seven following Quatrains display the greatest Riches of Poetry. *Regnanto* is a Law-term, which marks the Authority of the Speaker. She is about to pronounce Oracles, and manifest to the Universe the Destiny of Rome, *fata*. What Impression must not this have made upon the Mind of a Prince, who cou'd better than any one discern the Sense disguis'd under this Fiction.

‡ 40. *Priami Paridisque busto.*] What a Picture of Troy! This City once so opulent, so superb, is now no more than the Tomb of it's Inhabitants, and the Retreat of savage Beasts. The Verb *insultare* has here much Salt and Energy. It signifies properly to *trample* *dance upon any Thing*; but it also signifies to *insult*. In HORACE's Thought both Senses are united.

‡ 45. *Horrenda latè.*] *Le Fèvre* says 'tis impossible to praise or admire these four Verses too much. I add that We must extend this Praise and Admiration to all the Quatrains which form this ODE. Ev'ry Thing therein is equally supported by a Force of Genius, rarely found even in the greatest Masters of Poetry.

‡ 53. *Mundo.*] They who read *mundi* ought consequently to read *obstabit* or *obstiterit*. The Poet has sayd *quicumque mundo terminus obstatit*, for *quicumque terminus orbem terrarum habitabilem clausit*. What terminates a Thing hinders it from extending farther.

‡ 55. *Debaccentur.*] That is, *seéviant, grassentur, furiant*. I know not whether HORACE cou'd have found a stronger Term to express the violent Heats of

the Torrid Zone, and the excessive Frigidity of the two frozen Zones. So energetic a term was necessary to strengthen these Expressions *nebulae pluviiq; rores*, which, without this Kind of Compensation might appear much below the Poet's Idea and Truth.

† 57. *Fata.*] These Decrees of the Gods are the Predictions contain'd in the four precedent Strophes.

† 58. *Hac lege.*] This is the third Time that *Janus* speaks of this Condition. Necessary indeed was such Repetition to shew more clearly the Drift of the Piece, otherwise I conceive it wou'd be a Fault. To this Necessity the Poet joins Agreeableness by the Diversity of Turns and Ideas, the latter of which still add Strength to the former.

Ne nimium pii, &c.] This expresses the two principal Motives They might have to fear that He design'd to transfer the Capital of the Empire to *Troy*, *pietas* & *rerum confidentia*. Intoxicated with the Glory of a Descent from *Aeneas* were the *Cæsars*, *Augustus* was thus related to the *Trojans* by the *Julii*. The Regard 'tis natural to have for Ancestors join'd to the flattering Idea of an ancient Origin seem'd to recal that Prince to *Troy*, *pietas*. The seasonable Conjunction at that Time gave him a fairer Opportunity of executing the Change than ever had offer'd before. His Domination was more extended. For more than nine Years had the civil Wars been extinguish'd, twice in that Interval had He shut the Temple of *Janus*, and was then ent'ring the East with two numerous Armies, one of which He in Person march'd into *Syria*, while the other headed by *Tiberius* advanc'd tow'rd *Asia minor*.

† 60. *Troja. Troja.*] No less nervous is this Repetition than that in the 18th Verse, and for the same Reason. The Goddess concludes by what She began. Her Resentment against *Troy* glows with an Increase of Ardor in these two last Quatrains, which are as the Peroration of her Harangue.

† 63. *Ducente viatrices catervas, &c.*] Can any Thing be imagin'd more majestic and formidable than
this

this Spectacle? Do We not seem to see the March of a numerous and invincible Army advancing under the Conduct of the Queen of Gods? Shall *Augustus* dare to vie with so redoubted an Adversary?

✧ 65. *Ter si resurgat, &c.*] *Ter* thrice repeated in this Strophe throws a great Vivacity into the Poet's Thought, and attaches the Mind intirely to the Design of the Piece. The Violence of the Beginning seems incapable of lasting long, yet We find the Middle still more vigorous, and the Conclusion surpasses both.

✧ 69. *Non hoc jocosæ, &c.*] HORACE here stops short. The Subject was delicate, nor cou'd He push it further, without laying his Design too open. Dangerous is it to let the Great perceive that We have penetrated the Schemes They are willing to conceal.

✧ 72. *Modis parvis.*] After the Production of a Master-piece like this, Modesty is very becoming in a Poet. HORACE was well persuaded that the Public wou'd believe Nothing of what He says to his own Disadvantage. A Sort of artful Vanity this, which We readily pardon in Authors.

C A R M E N VII.

IN MÆVIUM.

Ipsi naufragium imprecatur.

L. 5.
O. 26.

M Alâ soluta navis exit alite
Ferens olentem Mævium.

Ut horridis utrumque verberes latus,
Auster, memento fluctibus.

5 Niger rudentes Euris, inverso mari,
Fractosque remos differat.

Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices.

10 Nec fidus atrâ nocte amicum adpareat,
Quâ tristis Orion cadit :

Quietiore nec feratur æquore
Quàm Graia victorum manus ;
Quum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.

15 O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Præces & aversum ad Jovem ;
Ionius udo quum remugiens finus
20 Noto carinam ruperit.

Opima quòd si præda curvo litore
Porrecta mergos juveris ;
Libidinosus immolabitur caper,
Et agna tempestatibus.

O D E VII.

A G A I N S T M Æ V I U S.

He wishes He may be shipwreck'd.

THE fetid *Mævius* has embark'd: Ill fare the Ship that bears Him.

South-wind, be sure to lash her Sides with hoſtil Surges.

With Whirlwinds black let *Eurus* upwards turn the Bottom of the Deep, her ev'ry Cable crack, and o'er the Main diſperſe each ſhiver'd Oar.

Let *Boreas*' Spirit bluster frore, as when he ſweeps the Mountain-grove, and nodding Oaks uprooting o-verturns.

With ſable Clouds be all the Skys inveſted, and on that Side where pale Orion ſets let not a Star it's friendly Luſter keep.

Let Him no ſmoother Waves enjoy than did the *Greeks* on their Return from Conqueſt, when *Pallas* having lay'd *Troy's* Tow'rs in Aſhes, pointed her vengeful Spleen againſt the Ships of ſacrilegious *Ajax*.

Swift o'er the Billows of th' *ionian* Bay when from the South the Hurricane impels it's dire Career and rives thy reeling Bark, how will thy Sailors toil! Methinks I ſee the Sweat run gutt'ring down *their* Sides and death-like Paleneſs overcaſt *thy* Viſage. Already do I ſeem to hear thy Shrieks unworthy of a Man and doleful Crys to unattentive *Jove*.

But if thy Corſe upon the winding Beach extended fate with Fat and Gore the Maws of Sea-birds, I vow to offer to the ſounding Tempeſts a cole-black Ewe and a laſcivious Goat.

REMARKS on ODE VII.

MÆVIUS was one of those Personages that Nature seems merely to have brought upon the Stage of the World to be the Sport of Fame. The two greatest Poets of *Augustus's* Age will transmit his Name to latest Posterity, but far more eligible is the most profound Oblivion than such an Immortality. This Name has pass'd into a Proverb in order to collect in a single Term the Idea of a pityful Poetaster, and an extremely sinking Fellow. It is not justly known in what Respect He offended *Virgil* and *HORACE*. He probably had the Insolence to vie with these two Heroes of the latin Parnassus, perhaps too He wrote Verses against Them. Be that as it will, his Fault was not unpunish'd. *Virgil* says but one Word of Him, but that Word thrown out as without Design is alone equal to a bloody Satire. *HORACE* takes another Course with Him, He pursues Him with open Force, and vents his Indignation against Him by the most violent Imprecations. The Piece is well verifi'd, of a nervous and animated Style, and of a Turn of Expression that leaves but small Room for Explications.

¶ 2. *Olenem Mævium.*] A signal divine Vengeance cannot fall but on a Man guilty of some enormous Crime. The disgustful Nastyness of *Mævius* cou'd not therefore be alone the Cause of the Shipwreck which menac'd the Vessel. *Olen* is then an injurious Epithet and nothing else, unless We allow that his Rankness of Smell was the Effect of his excessive Debaucherys, which is highly probable, as We shall see in the last Verse but one. However, other Reasons might expose *Mævius* to the Hate of Gods and Men, and cause the Loss of the Vessel that carry'd Him; I mean a ridiculous Vanity, a base Jealousy, and an obstinate Bent to mangle the Reputation of the most celebrated Authors. A Wretch of this Character cou'd not fail of being odious to all good Men.

x *Qui Mævium non odit* HORACE
Virgil

HORACE does not mention this, nor was it necessary: *Mævius* was well enough known to justify sufficiently a Part of the Maledictions He bestows on Him: I say a Part, for it is likely that poetic Exaggeration has aggravated the Matter.

¶ 18. *Preces & aversum ad Jovem.*] HORACE does not imagin that Pray'rs address'd to the Gods in great Dangers are Marks of Pusillanimity: but He takes Pleasure in representing to Himself *Mævius* addressing in vane his Pray'rs to *Jove*, who deigns not to hear them. The Indignation of this God supposes necessarily that *Mævius* is criminal, his lothsome Smell cou'd not therefore have been the Cause of his Destruction. It has been endeavor'd to find some Relation between the Pray'rs of this Wretch and the *miserræ preces* of the *One Tyrhæus regem*, but upon the slightest Examination of the Poet's Thought in these two Passages, it will be easily seen that They have Nothing in common.

¶ 21. *Opima præda.*] This shews that *Mævius* was furcharg'd with Fat, which must have render'd his rank Smell more insupportable. 'Tis apparent that HORACE alluded here to the Victims pamper'd for Sacrifices. Perhaps also He had in View the Spoils call'd *opima*.

¶ 22. *Mergos*] I believe the Poet has us'd this Term in it's general Signification for all Sea-fowls who dive for their Food. The Bird We call the Diver is far from being carnivorous.

¶ 23. *Immolabimur caper.*] This is extremely humorous. Sacrifices were made to the Tempests to avert Them. Our Poet engages to make Them, with a Design to excite Them against a Wretch whom He abandons to their Fury. A Goat was never sacrific'd to the Tempests, but HORACE gives a Reason for the Singularity of this Victim, which He adds to the ordinary Ceremonies; He will sacrifice the most stinking of all Animals, because *Mævius* is the most lothsome of all Men. By giving to the Goat the Epithet *libidinosus* He intended to shew that *Mævius's* Debaucherys.

cherys contributed no little to his rammish Smell.
This Stroke of Satire at the End of the Piece is very

C A R M E N VIII.

A. U. C. DCCXXXIII.

AD MÆCENATEM.

Invitat ad frugalem cœnam, & ut anxias de rebus futuris
curas omittat, sapienter admonet.

L. 3.
O. 29.

TYRRHENA regum progenies, tibi
Non antè verso lene merum cado,
Cum flore, Mæcnas, rosarum, &
Pressa tuis balanus capillis

5 Jamdudum apud me est. Eripe te moræ :
Neu semper udum Tibur & Æsulæ
Declive contempleris arvum, &
Telegoni juga parricidæ.

Fastidiosam desere copiam, &
10 Molem propinquam nubibus arduis :
Omitte mirari beatæ
Fumum & opes strepitumque Romæ.

Plerumque gratæ divitibus vices,
Mundæque parvo sub Lare pauperum
15 Cœnæ, sine aulæis & ostro
Solicitam explicuere frontem.

Jam clarus occultum Andromedæ pater
Ostendit ignem ; jam Procyon furit,
Et stella vesani Leonis,
20 Sole dies referente siccos.

Jam pastor umbras cum grege languido
Rivumque fessus quærit, & horridi

Dumeta

much in HORACE's Taste and may justify the Violence of his Invektives.

O D E VIII.

To MÆCENAS.

He invites Him to sup with Him, and exhorts Him to adjourn the future Thought.

MÆCENAS, Progeny of *tuscan* Kings, a Cade-
 of racy Wine unpierc'd I've long reserv'd to
 cheer thy Soul; to grace thy Brow the rosy Wreath
 I weave, and Essence soft expres to scent thy Hair.
 Shake off, my Friend, all Shackles of Delay, nor
 always gaze the rilly Vales of *Tibur*, *Æsula's* slope
 Fields, or Parricide *Telegonus's* cluster'd Hills.

Surfeiting Plenty for a while forsake, and from thy
 Tow'r, which borders on the Clouds, descend, nor
 more admire the Wealth, the Hurry, and the daz-
 zling Pomp of mighty *Rome*.

Vicissitude is grateful to the Rich, and oft beneath
 the sedge Cottage, without or Tapestry or purple Bed,
 Viands by Neatness season'd and by Thrift contriv'd
 serene the wrinkled Front. *I smooth the wrinkled*
brown of care

Andromeda's bright Father now unfolds his hidden
 Fires, now *Procyon* all his Rage exerts, with redder
 Flames now glows mad *Leo's* Heart, and flagrant *Sol*
 attenuates to Dust the thirsty Planes.

Now from the bright Severity of Noon the Groop-
 ing Shepherd with his panting Flock flies to the mid-
 wood

154 HORATII LYRICORUM. Lib. IV.

Dumeta Sylvani : caretque
Ripa vagis taciturna ventis.

- 25 Tu civitatem quis deceat status
Curas, & Orbis felicitus, times
Quid Seres, aut regnata Cyro
Bactra parent, Tanaïsve discors.

- Prudens futuri temporis exitum
30 Caliginosâ nocte premit Deus;
Ridetque, si mortalis ultra
Fas trepidat. Quod adest, memento
Componere æquas : cætera fluminis
Ritu ferantur, nunc medio alveo
35 Cum pace delabentis Etruf-
cum in mare, nunc lapides adesos,
Stirpesque raptas & pecus & domos
Volventis unâ, non sine montium
Clamore vicinæque sylvæ;
40 Quum fera diluvies quietos
Irritat amnes. Ille potens sui
Lætusque degit, cui licet in diem
Dixisse, vixi : cras vel atrâ
Nube polum Pater occupato,
45 Vel sole puro : non tamen irritum,
Quodcunque retro est, efficiet ; neque
Diffinget, infectumque reddet,
Quod fugiens semel hora vexit.

- Fortuna sævo læta negotio, &
50 Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

- Laudo manentem. Si celeres quatit
Pennas ; resigno quæ dedit, & meâ
55 Virtute me involvo, probamque
Pauperiem sine dote quero.

Non

Lib. IV. Horatius
ad Seres, aut regnata Cyro
Bactra parent, Tanaïsve discors.

Ode VIII. HORACE'S ODES.

F55

wood shade and gelid Brook. The maggy *Sylvans* seek the ~~midnight~~ Depth of bow'ry Thickets; the suspended Breeze ~~nor stirs the Stream below~~, nor waves the Ofsers on the herbag'd Brink.

Whilst all Things else enjoy Repose, You studious plan such Schemes as ~~best~~ best the City, nay, anxious for the Welfare of the World ~~far~~ without Grounds the Projects which the Sons of distant *India* possibly may form, or They who drink the *Tanais'* rapid Flood whose Banks so often echo with Alarms of War.

But GOD has wisely with thick Darkness vel'd th' Events of future Time, and laughs at Mortals who extend their Cares beyond the Limits He prescribes. With Thanks receive and husband well the present Hour. The Future is no more in our Disposal than the *Tiber's* Course, who now within the middle Bed glides noiseless to the *tuscan* Sea; anon, when a wild Burst of Rair provokes the silent kindred Streams that fill his Flood, before his weighty Rush the ragged Rocks, uprooted ~~Pines~~, Herds, ~~Flocks~~ and Cottages roll mingled down, whilst neighb'ring Woods and Hills reflect the mighty Roar. Sole Master of Himself He lives and tastes a solid Joy, who ev'ry Night can boast, "I've liv'd to Day. I let *Jove* to *Morrow* overcast the Air with sable Clouds, or with pure Rays illumine; yet, what is past He cannot render void, nor change, nor e'er recal what winged Hours have born away."

Fortune, who glories in malicious Acts, who sports eternally with human Things, who cheats Us in the Game and still plays on, this Hour to Me, next Hour to others kind, from Head to Head transfers ambiguous Honors.

If She stays with Me I'll be civil to Her, but shou'd She shake her nimble Wings I'll fling Her back her Toys, and wrapt in conscious Virtue make my Court to honest Poverty without a Dow'r.

Shou'd

156 HORATII LYRICORUM. Lib. IV.

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere, & votis pacisci,

60 Ne Cypriæ Syriæque merces

Addant avaro divitias mari;

Dum me biremis præsidio scaphæ

Tatum Nudum per Ægeos tumultus

Aura ferat, geminusque Pollux.

REMARKS on ODE VIII.

PROBABLY this beautiful ODE was compos'd in July 733, when Mæcenæ, during the Absence of Augustus and Agrippa, was sole Governor of Rome. Julius Scaliger gives it this Encomium, *incipit lenissime; tum vero semper adsurgit eo usque, quo nemo aliorum pervenire possit.* See Delphin's Eulogy

¶ 2. *Non antè verso.*] Mr. Dacier understands this of a new Vessel that had never been emty'd. But surely the Wine could not have been the better for that. HORACE promises Mæcenæ some Wine that He had reserv'd particularly for Him, and which He intends He shou'd taste before any One else. The Ancients pour'd their Wine into Pots out of a large Vessel by stopping it, which the Poet expresses in saying *verso cado.*

¶ 4. *Balanus.*] Myrobalanus, glans unguentaria, an aromatic Nut, out of which They express'd a Sort of Oil, which made an exquisit Perfume. Observe that *jamdudum* of the next Verse is relative only to *merum* and *balanus.* See Delphin

¶ 12. *Fumum.*] The Pomp and Vanity of human Grandeur like Smoke ~~ascends~~ and vanishes.

Strepitumque Romæ.] What a Hurly-burly must there have been in a City which reckon'd up near three Millions of Inhabitants; which together with it's Suburbs took up eight and forty Miles in Circuit, and whose Houses might contain seven Storys, each

— cum latior erat modern London ten — the Babylon of the day —

See Life

6 in other times it is said
 7 millions in Rome & its suburbs

Shou'd south-inflated Storms howl o'er my groaning
 Masts and sing thro' ev'ry Shroud, I'm not the selfish
 Wretch who then wou'd fly to mercenary Pray'rs and
 bargain with the Gods to save my *cyprian* or my *syrian*
 Freight from adding Riches to th' insatiate Sea : still
 happy, tho' despoil'd of All, if grateful Gales and
Leda's Twins propitious speed my little Boat to Shore
 amid the Tumult of th' *ægean* Waves.

ten Foot high? *Augustus* by an Edict forbad to build
 higher than seventy Foot.

‡ 13. *Plerumque gratae.*] The Description of a
 peaceful Life, a frugal Table, and a House that has
 no other Ornament but Neatness, causes an agreeable
 Variety after the Image of the tumultuous Magnifi-
 cence of *Rome*.

‡ 17. *Andromedæ pater.*] *Cepheus* forms a Constel-
 lation of nineteen Stars, and is so situated in the *arctic*
 Circle that He is always above the Horizon except
 his Head and Shoulders, which begin to appear on
 the 9th of *July*. HORACE doubtless intended to mark
 this Property by the figurative Expression *clarus occul-
 tum ostendit ignem*, which at first Sight includes a Con-
 tradiction.

‡ 18. *Procyon.*] In HORACE's Time this Constel-
 lation which is form'd of three Stars rose on the 15th
 of *July*, eleven Days before *Canicula*, which rises
 twenty-four Hours before *Canis*. ~~of the Dog Star~~

‡ 19. *Stella vesani Leonis.*] This Sign is compos'd
 of a great Number of Stars, the brightest of which is
 call'd the *Lyon's Heart*, and is apparently the one
 HORACE speaks of here. In his Days the Sun en-
 ter'd into this Sign about the 19th of *July*.

‡ 23. *Dumeta Sylvani.*] *Sylvani* is the Nominative
 plural to *quærun*t understood. Mr. *Dacier* construes
 it as the Genitive singular, which is to make HORACE
 say the same Thing twice; whereas this is a new
 Image added to the former.

Dacier is right

The Thicket of Shaggy Sylvanus

‡ 25. To

¶ 25. *In civitatem, &c.*] Here is a Contrast well manag'd. Whilst a general Drowsiness holds all Nature in Inaction, *Mecenas* alone is watchful for the Safety of *Rome*, and the Security of the Empire.

¶ 26. *Orbis sollicitus.*] i. e. *solicitus Orbis causis.* *Urbis* or *Urbis* after *civitatem* in the preceding Verse are Readings equally unworthy *HORACE*. *Orbis* agrees perfectly well with the two subsequent Verses.

¶ 28. *Parent.*] This Word is remarkable. The *Scythians* and *Sarmatians* were very quiet at this Juncture. But *Mecenas's* Attention for the public Good carry'd Him so far as even to preface the Projects of War which the most remote Nations might possibly form to the Prejudice of the Republic. This Exaggeration might well be a secret Reproach to *Mecenas* for giving Himself needless Disquiet. After all, *Augustus* being then in his Expedition to *Parthia*, it cou'd not yet be conjectur'd whether the *Parthians* wou'd determin to restore the Eagles of the Empire, or whether They wou'd not unite with the *Scythians* and other Nations to stem the Torrent of *roman* Domination.

¶ 31. *Ridet.*] Most just is this moral Sentiment, and *HORACE* presents it in a Light capable of making Impression. To attempt to pry into Futurity is to torment Ourselves unprofitably and expose Ourselves to the Laughter of the Gods. *Mecenas* might naturally apply to Himself what seems spoken here in general. *Trepidare* equally denotes the ridiculous Fears occasion'd by an indiserete Foreboding, and the superfluous Movements We give Ourselves to ward off imaginary Ills, which perhaps may never happen. *HORACE* says elsewhere *neu trepidas in usum poscentis ævi pauca*.

¶ 32. *Quod adest componere.*] To make the most of the present, or to economise it. These two Words include the most essential Point of Morality, and indeed the Maxims of all the Sages are only Consequences from this Principle.

★ ¶ 33. *Æquus.*] He who can confine Himself to the Enjoyment of the present preserves his Soul in that calm.

Ode VIII. HORACE'S ODES. 159

calm Temper the *Latins* call *Aequanimitas*. He does not desire any Thing, or desires without Uneasyness, Can He want more to be happy?

Cetera fluminis, &c.] What an Image of the Vicissitude of human Affairs!

✧ 40. *Quum fera diluvies.*] Ev'ry Thing is animated in this Picture. This Deluge of Waters which irritates the Rivers, is a most noble and happy poetic Image. The principal Rivers which swell the *Tiber* are the *Nar* and *Anio*.

✧ 45. *Nontamen irritum, &c.*] The Poet uses here three Expressions, the latter of which is still stronger than the preceding; *irritum efficiet, to render without Effect*; *diffingere, to change*; *infectum reddere, to destroy*.

✧ 53. *Laudo manentem.*] These are the Sentiments of a wise and disinterested Morality. To treat Fortune thus is to secure a Happyness independent of her Capriciousness, to become her Master and not her Slave. This is not more a Maxim of *Zeno's School* than of *Epicurus's*, 'tis an Oracle of Reason itself, which ought to be the Rule of all good Philosophy. *

✧ 55. *Meâ virtute me involvo.*] Whoever makes Virtue his Sanctuary dreads not the Assaults of Fortune. Of external Goods She may despoil Us; but Probity indemnifys all these Losses, at least assists Us to support them with Patience and Honor. HORACE by personifying *Poverty* gives this Thought a very agreeable and poetic Turn.

✧ 57. *Non est meum, si, &c.*] A natural Consequence this of what went before. The Poet, to prove that He is dispos'd for all Events, places Himself in the most proper Conjunction to put his Virtue to the Tryal. Suppose, says He, that enrich'd with the Commerce of the *Levant* I was crossing the *ægean-Sea*, and that a violent Tempest swallow'd up my Ship, my Cargo and my Hopes before my Eyes, I wou'd behold this Loss with a serene Look, and regard it as a singular Protection of the Gods to escape naked to the Shore in a little Cock-boat.

✧ 58. *Mi-*

260 HORATII LYRICORUM. Lib IV.

‡ 58. *Miseras preces.*] ^{mercenary} *Self-interested Pray'rs*, which Virtue blushes at, and the Gods cannot chuse but condemn.

‡ 60. *Syriæ.*] This is the Reading of some Mss., and of one of the most ancient Editions. Mr. *Cuningham* has replac'd it in the Text, instead of *Tyriæ* which the Transcribers or Grammarians inserted there, persuaded apparently that *Syriæ* cou'd not be an Adjective. HORACE speaks incessantly of the Merchandises of *Syria*, but never of the Commerce of *Tyre*, which was much decay'd in his Time, especially since *Augustus* had ruin'd it, to punish the *Tyrians* for their Attachment to *Antony*.

In the three last Verses I have made some Altera-

C A R M E N IX.

A. U. C. DCCXXXII. — DCCXXXIII.

AD LÆLIAM GALLAM.

Ad Galatæam.

Abeuntem secundis votis prosequutus, navigationis pericula ac maximè Europes exemplum ipsi proponit.

L. 3.
O. 27.

IMPIOS paræ recinentis omen
Ducit, aut prægnans canis, aut ab agro.
Rava decurrens lupa Lanuvino,
Fetæve vulpes.

5 Rumpit & serpens iter institutum,
Si per obliquum similis sagittæ
Terruit mannos. Ego cui timebo
Providus auspex,

Antequam stantes repetat paludes
10 Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis.

tions. Authoris'd by several Mss. I have put *dum* in the Place of *tunc* or *tum*, and *ferat* instead of *feret*. Instead of *tutum* I have put *nudum*, for which I have no other Warrant but HORACE Himself, I mean the Series and Justness of his Thought; the best Reason that can be assign'd for restoring the Text of an Author. *Nudum* signifys *stript of All, reduc'd to Poverty*. This Word agrees perfectly well with *pauperism* in the 54th Verse, and differs very little from *tutum*. No other Explication can give these two last Stanzas a more sensible Connexion with the foregoing ones. HORACE likewise says *nudus navita* in the ODE *jamjam efficaci*.

O D E IX.

To G A L L A.

To Guletea.

After wishing Her a happy Voyage, He represents to Her the Perils of Navigation, and enlarges particularly on the Adventure of *Europa*.

THE Journys of the Wicked are attended still with some funest Prefage: Either They hear the baleful Note of Screech-owl dire, or meet a pregnant Bitch, a Fox who lately whelp'd, or tawny Wolf descending from the Mountain's Height.

Sometimes a Serpent like an Arrow shoots across the Road and shocks the starting Steeds. — But never shall a Person dear to ME lanch the frail Bark, 'till, like a prudent Seer, by Pray'rs to Heav'n I summon from the East the clear-voic'd Raven, ere the Crow, hoarse Augur of impending Rain, returns sinister to the sluggish Lake.

And

161 HORATII LYRICORUM. Lib. IV.

Sis licet felix ubicunque mavis,
At memor nostri, Galatea, vivas:
15 Namque nec laevus vetat ire picus,
Nec vaga cornix.

Sed vides quanto trepidat tumultu
Pronus Oriem? Ego quid sit ater
Hadriae novi sinus; & quid albus
20 Peccet lapyx.

Hosium uxores puerique cecros
Sentiant metas orientis Austri,
Æquoris nigri fremitum, trementes
Verbere rupes.

25 Sic & Europe niveum dolofo
Credidit tauro latus; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Nuper in pratis studiosa florum, &
30 Debitæ Nymphis opifex coronæ,
Nocte sublustri nihil astra præter
Vidit & undas.

Quæ simul centum tetigit potentem
Urbibus Cretam, ò patris, ò relictum
35 Filiae nomen, pietasque, dixit,
Victa furore!

Unde, quò veni? Levis una mors est
Virginum culpa. Vigilantem ploro
Turpe commissum ò an vicio carentem
40 Ludit imago.

Vana, quam portâ fugiens eburnâ
Somnium ducit: Meliusne fluctus
Ire per longos fuit, an recantes
Carpere flores? ---

And lo! fair *Galatea*, all the Gods succeed my
Pray'rs for Thee: Nor luckless *Pier* nor vagrant Crow
obstruct thy Voyage. Go where Thou wilt, may
happy Omens wait thy ev'ry Step, and, o! for ever
bear in Mind my Friendship.

But from a Season so averse to Navigation hast Thou
Nought to fear? See'st Thou with what a Roar of
Waves and Winds *Orion* hastes to set? Too well I know
the Whirlwinds that deform *Adria's* black Gulf, too
well I know the Treach'ry of *Apulia's* flatt'ring Gale.

With what wild Violence does *Auster* rise? with
how great Fury dash the gloomy Surge against the
trembling Rocks? Ah! may his Rage be never felt
but by the Wives and Children of our Foes.

Like Thee, by fair Appearances decoy'd *Europa*
stretch'd her snowy Side along the Back of a deluding
Bull; but soon the venturous Nymph paled at the float-
ing Monsters of the Main and half-discover'd Frauds.

She, who so lately in delicious Meads studious of
Flow'rs compos'd for rural Nymphs the promis'd
Garland, now across the Gloom sees only glimmering
Stars and spangled Seas.

Landed at length on the *distant* Isle, which boasts a
hundred Citys, "O! She cry'd, *Agenor*, Thou'rt my
Sire no more, and I'm no more thy Child. Those
sacred Names my Madness of Desire has quite extin-
guish'd.

What Diff'rence, o ye Gods, betwixt my former
and my present State! A single Death shou'd not suf-
fice to expiate a Fault like mine. But am I then a-
wake, and is it true I have committed the foul Deed
I mourn? Or rather has not some illusive Dream shot
from the iv'ry Gate presented to my Eyes a visionary
Form to mock my Innocence? Cou'd I prefer the dan-
gerous Toil of traversing this watry Wild to the de-
lightful Ease of culling new-blown Flow'rs? — Alas!
alas! too real are my Woes.

Ah!

- 45 Si quis infamem mihi nunc juvenum
Dedat iratæ, lacerare ferro &
Frangere enitar modò multum amati
Cornua monstri.

- Impudens liqui patrios Penates:
50 Impudens Orcum moror. O Deorum
Si quis hæc audis, utinam inter errem
Nuda leones.

- Antequam turpis macies decentes
Occupet malas, teneræque succus
55 Defluat prædæ, speciosa quæro
Pascere tigres.

Vilis Europe, pater urget absens,
Quid mori cessas? Potes hac ab orno
Pendulum zonâ, bene te sequatâ e-
lidere collum.

Sive te rupes & acuta leto
Saxa delectant; age, te procellæ
Crede veloci: nisi herile mavis
Carpere pensum

- 65 Regius sanguis, dominæque tradi
Barbaræ pellex. Aderat querenti
Perfidum ridens Venus, & remisso
Filius arcu:

- Mox ubi lufit fatis; abstineto,
70 Dixit, irarum calidæque rixæ;
Quum tibi invisus laceranda reddet
Cornua taurus.

- Uxor invicti Jovis esse nescis.
Mitte fingultus; bene ferre magnam
75 Disce fortunam: tua sectus Orbis
Nomina ducet.

Ah! were that detestable Bull deliver'd to my present Fury, from his maim'd Front I'd strive to tare the stubborn Horns, and piecemeal hew with rigid Steel the Monster I just now caress'd.

With an unblushing Cheek I fled my Father's Throne; and, tho' Hell's Victim, unabash'd I still infect the Eyes of Mankind by my odious Presence. Ye Gods, if Crimes enrage You, or Misfortunes move, naked expose me to the Jaws of Lions.

With that fair Form whose Fault it was to please I long to gorge the hungry Tiger, ere hideous Meagerness deforms my Cheeks and rifles ev'ry youthful Grace.

Vile, vile *Europa*, now thy absent Sire urges thy Death. Why then this Stay? This Ash-tree and thy Zone so well preserv'd may soon conclude thy Fate.

Or, if Thou dost prefer those craggy Rocks pointed for instant Death, plunge thro' the driving Storm and post to Ruin, unless, forgetful of thy regal Birth, thy Soul can stoop to toil for some ignoble Lord and be the Slave and Rival of a forein Dame." — Thus this unhappy Princess breath'd her Grief, whilst *Venus* listen'd ⁱⁿ with malignant Smile, and *Cupid* wanton'd at her Side, his Arrows idle and his Bow unstrung. Sated at last with cruel Mirth the Goddess thus address'd the Fair, "Soon will thy boiling Wrath subside, for to thy Pow'r his shining Horns this hated Bull this Moment shall surrender, disarm thy Choler by his Presence, and regain thy Heart.

How much a Stranger to thy happy State! Thou art, yet know'st it not, the Consort of resistless *Jove*. O! stifle then these rising Sighs, and learn with Dignity to bear so high a Fortune, for one Part of the sever'd World shall shortly boast *Europa's* Name.

REMARKS on ODE IX.

SOON after *Postumus's* Marriage with *Lelia Galla* He was pitch'd upon by *Augustus* to accompany *Tiberius* to the East. * *Propertius* in the 11th *Elegy* of his third *Book* reproach'd Him for leaving his new Spouse; and not long after wrote a ** second Piece in her Favor, in the Form of an Epistle from that Lady to her Husband, wherein They are disguis'd under the Names of *Lycotas* and *Arethusa*. This made such an Impression on *Postumus* that He permitted *Galla* to follow Him. As she was on the Point of departing in order to imbarck, HORACE address'd this Poem to Her; in which after wishing her happy Issues He paints the Peril of Navigation to which She was going to expose Herself. He then recounts the Story of *Europa*, to shew Her how inconvenient it was for Ladys to cross the Seas, that the Adventure of that Princess might happen to Her, and that in such a Case She ought not to indulge the same Sentiments of Despere as *Europa* did, who unseasonably bewail'd an Accident, which made Her Mistress of the Sov'rein of the Gods.

This Explication is grounded only upon Conjectures, but so natural, so well collected are these Conjectures, and so great a Light do They throw upon this Ode, of all HORACE's perhaps the most difficult, that I am apt to believe this new Discov'ry bears great Resemblance to the Truth. By it this Piece is not only drawn out of the Obscurity, wherewith it has been hitherto envelop'd, but may also reflect Honor on our Poet and challenge a Place among his most excellent Performances. The Story of *Europa*, tho' somewhat too long, is notwithstanding well conducted, and the Speech of that unfortunate Princess is a shining Piece of the most lively Eloquence.

See Remarks on Story of *Europa* §. 3.
— in Preface — p. xxiij.

* Postume, plorantem potuisti linquere Gallam?

** Hæc Arethusa suo mittit mandata Lycotæ.

† 3. *Agro Lanuvino.*] The Territory of *Lanuvium* is mention'd here rather than any other, because it was *Galatea's* direct Road to *Brundisium* where She was to embark.

† 5. *Rumpit.*] This is the Reading of an ancient Ms.; *codex insigni vetustate*, as Dr. Bentley assures Us. This Correction has given Rise to another. *Ducat* which was the Reading of the second Verse as *rumpat* was of this caus'd all the Perplexity of these two Quatrains. Ignorance of the Design of this Piece is the Reason it has been so much disfigur'd in the Mss. and Editions.

Rumpit iter institutum.] The Meaning is not, that the Meeting with a Serpent stops their Journey, since thus the Gods wou'd befriend the wicked by diverting Them from an unlucky Enterprise. *Rumpere* is therefore in this Place for *trajicere*, to cross the Road.

† 14. *Galatea.*] The Poet has put *Galatea* for *Galla*, which is not properly a Change of Name. *Galata* and *Galli* were the same Thing.

† 24. *Trementes verbera rupes.*] Here there has been Confusion in the Text. They have read *trementes verbera ripas*, *tremenis verbera ripa*, *trementes verbera ripas*. All these Readings form the same Sense. But how is it possible that They who are on the Main should perceive the Trembling of the Shores? This Difficulty, which naturally arises, makes Me believe the Poet wrote *rupes*, which the Transcribers or first Editors chang'd into *ripas*. It is not the first Time They have taken these two Words one for the other.

† 25. *Sic & Europe, &c.*] That is *sic etiam, sic pariter*. This Comparison is exceedingly beautiful.

† 34. *Cretam, ò patris.*] This Reading of Mr. Cuningam's I have follow'd, because I think it forms a jutter and clearer Sense than the ordinary Reading. HORACE makes *Europa* say: *ò patris, ò reliquum filia nomen, pietasque visum farone*! that is, *tibi patris,*

mibi

How could they be so much more than the reading of the 34th? or how could they be so much more than the reading of the 34th?

mibi filiae nomen periiit, & utrumque extinxit furor. *Filiae* is in the Genitive, not in the Dative, and depends upon *nomen* not upon *relictum*; *pietas* is not relative to *relictâ* understood but to *victa* express'd in the following Verse; lastly *furor* does not signify *Indignation*, *Choler*, but the *Passion*, the *Violence* of *Love*.

Ÿ. 38. *Virginum culpa.*] The Expression is general and modest. *Virginum culpa* for *culpa violatæ virginitatis*. Remarkable is the Poet's Discretion thro' this whole Narrative, not a Word has escap'd Him in the least shocking to Modesty. *Europa* Herself draws a Vele o'er the infamous Action She had committed, and is content with giving a frightful Image of it. The Respect due to the Wisdom and Quality of *Lælia Gallæ* exacted this Care.

Ÿ. 41. *Quamportâ fugiens eburnâ.*] It does not appear so natural for the Image to bring the Dream, as for the Dream to bring the Image. Hence there is just Ground to believe the ordinary Reading *quæ* to be vicious. The Grammarians apparently wrote in the Gloss *quam è portâ fugiens eburnâ somnium ducit*, and of *quam è* the Transcribers made *quæ*, which is establish'd in the Text. *Petronius* has sayd like HORACE, *somnia quæ mentes ludunt volitantibus umbris*. These two Passages are conformable, and the one seems to justify the other.

Ÿ. 49. *Impudens liqui.*] Double Impudence, to suffer Herself to be dishonor'd, and to survive her Dishonor.

Ÿ. 58. *Quid mori cessas?*] The Gods do not hear Her, the Lions and Tigers do not appear to devour Her. For Want of all this, the Image of her Father presents to Her a Judg who condemns Her to Death, and in Herself She finds an Executioner ready to execute the Sentence.

Ÿ. 61. *Rupes & saxa.*] That is *rupes acutis saxis in mare prominentes*. If We do not explaine HORACE in this Manner it will be difficult to excuse Him for having sayd the same Thing twice in synonymous Terms.

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Terms. *Virgil* has likewise distinguish'd *flex* from *saxum*, when he says, *stabat acuta flex præcis undique saxis*.

Acuta leto saxa.] For *acuta ad letum*, pointed to give Death. 'Tis the Case of Attribution.

†. 70. *Abstineto, dixit irarum, &c.*] This is an ironical Discourse. *Europa* in the Height of her Resentment sayd, if She cou'd come at that deceitful Bull She would tare Him in Pièces. You will grow much milder, says *Venus*, when You know the whole Mystery. It is to be remark'd that the imperative Future is here for the absolute Future, *abstineto* for *abstinebis*. 'Tis therefore unnecessary to make in the 71st Verse the Alteration propos'd by *Dr. Bentley*. *John du Hamel* pretends that *abstineto* is here for *obliscere*, and that *irarum* is it's Government. 'Tis obvious that this is not the Decision of a Grammarian, 'tis doubly false. *Abstineto* preserves here it's natural Signification, and *irarum* cannot be the Government of any Verb, as I have prov'd elsewhere. There is therefore an Ellipsis here; and the complete Construction is, *abstineto à negotio irarum*, that is *abstineto ab irâ*.

†. 73. *Uxor invidi Jovis esse nescis.*] For *tu, quæ es uxor Jovis, nescis te esse*. This *Græcism*, which the Grammarians call the Government of Attraction is not rare in *latin* Authors.

CARMEN X.

* A. U. C. DCCXXXIV.

Diræ in arborem, cuius casu penè fuerat obtritus.

L. 2.
O. 13.

I LLE & nefasto te posuit die
(Quicunque) primùm, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi ;

5 Illum & parentis crediderim fui
Fregisse cervicem, & penetralia
Sparxisse nocturno cruore
Hospitis. Ille venena Colcha,
Et quidquid usquam concipitur nefas,
10 Tractavit ; agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

Quid quisque vitet, numquam homini satis
Cautum est in horas. Navita Bosporum
15 Pœnus perhorrescit, neque ultra
Cœca timet aliunde fâta :

Miles sagittas & celerem fugam
Parthi ; catenas Parthus & Italum
Robur : sed improvîsa leti
20 Vis rapuit rapietque gentes.

Quàm penè fuvæ regna Proserpinæ,
Et judicantem vidimus Æacum,
Sedesque discretas piorum, &
Æoliis fidibus querentem
25 Sappho puellis de popularibus ;
Et te sonantem plenius aureo,
Alcæe, plectro dura navis,
Dura fugæ mala, dura belli.

Utrumque

O D E X.

Imprecations against a Tree by which He had like to have been crush'd to Death.

A Curse on Him (whoe'er He was) who in a luckless Hour first planted Thee, O Tree, and nurs'd Thee up with sacrilegious Hand to be the Ruin of his Race and Scandal of his Village.

I make no Scruple to believe He had already maffacred his Sire, and with the midnight Murder of his Guest polluted his domestic Gods. But doubly curs'd be He who in my Farm, abominable Stock, transplanted Thee to fall upon thy harmless Master's Head. Doubtless his Hands with ev'ry baneful Juice which *Colchos* yields were stain'd, his Soul with ev'ry Villany which Fancy can devise.

Men never can foresee what They shou'd hourly shun. The *carthaginian* Mariner is seiz'd with Horror on the fomy *Bosporus*, nor elsewhere apprehends the secret Snares of Death.

Our Soldiers above all Things fear the *Parthian's* Bow and rapid Flight ; the *Parthian* only dreads the Chains and Arms of *Rome* ; yet *Death* in ev'ry Age unlook'd-for sweeps away the Sons of Men.

has swept away & will sweep away

How near was I to see dun ^{dark} *Proserpine's* drear Realms, and *Æacus* pronouncing Sentence on the Ghosts ? I almost visited those blissful Seats where pious Shades are sunder'd from the Guilty. There *Sappho* on *æolian* Strings of kindred Maid complains, whilst with his golden Quill *Alcæus* bolder sounds his mighty Toils on Sea, in Exil, and in War.

Utrumque sacro digna silentio
 30 Mirantur Umbræ dicere : sed magis
 Pugnas & exactos tyrannos
 Densum humeris bibit aure vulgus.

Quid mirum ? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 35 Aures, & intorti capillis
 Eumenidum recreantur angues.

Quin & Prometheus, & Pelopis parens
 Dulci laborem decipitur sono :
 Nec curat Orion leones
 Aut timidos agitare lyncas.

REMARKS on ODE X.

TO a great Poet no Subject is mean : Such an in-
 considerable one as the Fall of a Tree HO-
 RACE has greatly heighten'd by lancing upon that
 Occasion into moral Reflexions and the Elogy of *Al-
 cæus* and *Sappho*. Herein appears his Ability, that
 He seems transported from his Subject by the Subject
 itself. The Genius of Poetry, particularly of the
 ODE, requires these Sallys of Imagination.

¶ 1. *Ille & nefasto.*] The Text is of itself clear.
 HORACE says, *quicumque ille*, that is, *quisquis ille &
 posuit te primum nefasto die, & sacrilegâ manu pro-
 duxit . . . illum crediderim, &c.* Mr. Dacier, by se-
 parating *agro qui statuit men* from *tè triste lignum, te
 caducum in domini caput immerentis*, in order to construe
 these last Words of the third Quatrain with *arbos*
 which is in the first, couples different Cases together
 and perplexes the Construction.

Posuit.] The Poet uses three Verbs here, which
 are not synonymous, as Mr. Dacier imagin'd. *Ponere*
 signifies to plant ; *producere*, to raise ; and *statuere* to
 transplant. The Tree was planted and rais'd in the
 Territory

Each charms the Wonder of the shady Forms, each merits to be heard with sacred Silence. But when *Alcæus* sings of Arms and banish'd Tyrants, the vulgar Fantoms croud his Side, and with a greedy Ear drink gorging in the warlike Sounds.

What Wonder ? When the hundred-headed Dog astonish'd hangs his hideous Lugs, and ev'ry Serpent, which inrols the Locks of *Furys* fell, uncurl'd respire.

Nay ev'n *Prometheus* and the Sire of *Pelops* charm'd by the enchanting Airs forget their Pains, nor cares *Orion* longer to pursue the angry Lion or the timid Lynx.

Territory of the *Sabines*, and afterwards transplanted to HORACE's Country-seat. In it's first Situation it was destin'd to have been the Disgrace of the Village and the Destruction of some of his Descendants who planted it ; but in the Second, it particularly menac'd the Life of it's Master. HORACE's Curses extend only to two Persons.

§. 11. *Caducum*.] The Tree did not fall upon HORACE, since He escap'd the Stroke. Hence *lignum caducum in domini caput* cannot here signify a Tree which has already fallen on the Head of it's Master, as Mr. *Dacier* explains it. *Caducum* is for *casurum*, just as *Virgil* says, *juvenis caducus* for *casurus, moriturus*. This therefore is the Way to construe this Passage, *statuit te eo consilio ut caderes*.

§. 17. *Sagittas & celerem fugam Parthi*.] That is, *sagittas Parthi celeriter fugientis*.

§. 25. *Puellis de popularibus*] *Sappho's* Friends were almost all Strangers, and She cou'd never gain the Love of the Ladys of *Lesbos*, nor disarm their Jealousy. Madam *Dacier* judges with great Probability that the Complaints to which the Ghosts listen'd were the

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very Pieces in which She complains of this Injustice, and from which some Writers have taken Occasion to blacken her Memory. But the Manner in which She declar'd Herself publicly and constantly against her own Brother *Caraxus* for dishonoring Himself by his Attachment to *Dorica* or *Rhodope* the Courtisan, and the Veneration the *Mitylenians* preserv'd for Her to such a Degree as to engrave her Image on their Mony after her Death, shou'd induce Us at least to suspect that Calumny has had the greater Share in the Reproaches made Her on the Licentiousness of her Manners.

27. *Alcæe*.] *Sappho* in her Epistle to *Phaon* bestows the same Encomium on *Alcæus* that HORACE gives Him here.

Nec plus Alcæus, consors patriæque lyræque, Laudis habet : quamvis grandius ille sonet.

36. *Eumenidum*.] The Figure Antiphrasis is a ridiculous Invention of the Grammarians. *Lucis* in L. 1. O. 3. *Parcæ* in L. 1. O. 10, and *Eumenidum* here are produc'd as Instances of it. But more natural

C A R M E N XI.

Ante A. U. C. DCCXXXV.

AD PUBLIUM VIRGILIUM
MARONEM.

Invitat eum ad cœnam, eâ lege ut suam secum adferat
symbolam.

L. 4.
O. 12.

JAM veris comites, quæ mare temperant,
Impellunt animæ lintea *Thraciæ* :
Jam nec prata rigent, nec fluvii strepunt
Hybernâ nive turgidi :

5 Nidum

surely is the Sentiment, that consecrated Woods were call'd *luci quia in iis maxime luceret*, because They were illuminated on Feast-days; that *Parcæ* is deriv'd from *parcus*, as if the Destinys were. very niggardly Dispensers of human Life, which to Us always appears too short. Their last Instance is unluckily chosen, for when the Furies ceas'd to persecute *Orestes*, He in Gratitude first call'd Them *Eumenides*, that is propitious, benevolent.

38. *Laborem decipitur.*] *Decipitur* has the same Meaning as *decipit, fallit, subterfugit, frustratur*. In poetic and figur'd Speech the Accusative is elegantly join'd with Verbs passive. So in *Virgil expleri mentem*, and in *Ovid pingitur alvum*, where We see the Verbs must be construed actively. Not attentive to the Elegance of this figur'd Construction the Grammarians without Peradventure judg'd it necessary to write *laborum*, and understood by *laborum sonus* the Recital made by *Alcæus* of his Hardships and Exploits. This appears the more probable, as the learn'd *Turnebus* has adopted this Explication.

O D E XI.

To VIRGIL.

He invites Him to an Entertainment, on Condition that He contributes his Share tow'rs it.

NOW breathing Breezes, Comrades of the Spring,
op'ning the liquid Road impel the Sails. No
more with Hoar-frosts are the Meadows bound, nor
longer roars the snow-fed Torrent.

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- 5 Nidum ponet, Ityn flebiliter gemens,
Infelix avis, & Cæcropiæ domûs
Æternum opprobrium, quod malè barbaras
Regum est ulta libidines.

- Dicunt in tenero gramine pinguium
10 Custodes ovium carmina fistulâ ;
Delectantque Deum, cui pecus & nigræ
Colles Arcadiæ placent.
Adduxere sitim tempora, Virgili :
Sed pressum Calibus ducere Liberum
15 Si gestis, juvenum nobilium cliens,
Nardo vina merebere.

- Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis adcubat horreis,
Spes donare novas largus, amaraque
20 Curarum eluere efficax.
Ad quæ si properas gaudia, cum tuâ
Velox merce veni : non ego te meis
Immunem meditor tingere poculis,
Plenâ dives ut in domo.

- 25 Verùm pone moras & studium lucri ;
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem :
Dulce est desipere in loco.

REMARKS on ODE XI.

* 1. **V**ERIS comites.] These Winds are not the Zephyrs, as is commonly pretended, but the avicular Winds, call'd by Pliny and others *ornithiæ*, or *Chelidoniæ*, which rise tow'rs the Middle of February, blow from Thrace with Regard to Italy, and bring back the Swallows.

* 13. *Adduxere sitim tempora.*] A pleasant Conceit this. 'Tis a Toper who speaks. I am enchanted, says HORACE, with the Pleasures the Return of

Spring

Ode XI. HORACE'S ODES.

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Progne, who by th' inhuman Means She chose of punishing a barb'rous Tyrant's Lust became the last-
ing Scandal of th' *Athenian* Throne, now, chang'd to
an unhappy Bird, begins to build her hanging House,
and piteously bemoans her murder'd Son.

Stretch'd on the springing Grass the Shepherds tend
their thriving Charge, and breath from warbling Pipes
such Strains as cheer the God who loves to gard the
Flocks and hant th' *arcadian* Groves.

But the hot Season, *Virgil*, causes Drought. If
You then, who frequent the Tables of the *Great*, pant
to quaff racy Wine beneath my Roof, bring for *Your*
Club essential Sweets and You shall have it.

One little Box of Nard shall conjure up from the
fulpician Vaults a bury'd Cade benign t' inspire new
Hopes and present to wash down the Bitterness of
Care.

If thy Soul prompts Thee to pursue such Joys, come
quickly, but—the Purchase in thy Hand. For, be
assur'd, I mean not at free Cost to dye thy Throat
with gen'rous Rummors, as well thy noble Patrons
may who swim in Affluence.

Haste then away and sacrifice for once self-int'rest
to a Friend. Remember, Death will put an End to
all our Joys, mix then a little Madness with thy grave
Designs : Sweet is the Frolick that's well-tim'd.

Spring procures Us : but—one Inconvenience has
it also brought, which is Thirst. Let Us endeavor to
gard against it, or rather let Us thence draw a new
Pleasure by drinking largely the best Wine.

¶ 24. *Plenâ dives ut in domo.*] These Words, as well
as those of the subsequent Verse *studium lucrî*, have
Relation to the 15th Verse *juvenum nobilium cliens*.
Virgil was welcom to the noblest Familys of *Rome*,
and their Bounty considerably swell'd his Fortune.
To Me this Explication appears more natural than all
those which have been hitherto propos'd.

C A R M E N XII.

* A. U. C. DCCXXXIV.

AD TITUM VALGIUM.

Amicum mærentem de filii morte consolatur.

L. 2.
O. 9.

NON semper imbres nubibus hispidos
Manant in agros ; aut mare Caspium
Vexant inæquales procellæ
Usque ; nec Armeniis in oris,
5 Amice Valgi, stat glacies iners
Menses per omnes ; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.
Tu semper urges flebilibus modis
10 Mysten ademtum ; nec tibi vespero
Surgente decedunt amores,
Nec rapidum fugiente solem.

At non ter ævo functus amabilem
Ploravit omnes Antiochum senex
15 Annos ; neque impubem parentes
Troilon, aut Phrygiæ sorores
Flevere semper. Desine mollium
Tandem querelarum ; ac potius nova
Cantemus Augusti tropæa
20 Cæsaris : & rigidum Niphaten,
Medumque flumen gentibus additum
Victis, minores volvere vortices ;
Intraque præscriptum Gelonos,
Exiguis equitare campis.

O D E XII.

To VALGIUS.

He attempts to console Him on the Death of his Son.

NOT from the Clouds flows unexhausted Rain
upon the miry Fields ; not endless Storms, now
pausing, now renew'd with louder Rage, imbroil the
Caspian Flood ; not ev'ry Month upon th' *armenian*
Hills lies undissolving Ice ; not ceaseless groan beneath
the northern Blast the Forests of *Garganus* ; nor of
their Honors are the Trees despoil'd, but for a Sea-
son.

But Thou, my Friend, in elegiac Strains incessant
pour'st thy Soul for *Myfies* early snatch'd by Fate.
Nor, when bright *Venus* mounts the ev'ning Sky, or
flies the rapid God of Day, retires his darling Image
from thy Eyes.

The three-ag'd *Nestor* not for ever wept a Son who
merited his utmost Love ; nor Tears eternal shed or
King or Queen or Princesses of *Troy* for youthful
Troilus. Cease then at length these soft Complaints,
and let Us rather sing the new Exploits of *Cæsar*,
how freezing *Tigris* and *Euphrates* roll beneath his
Laws an humbler Tide ; and how the *Scythians* ride
no more beyond the narrow Bounds the Victor has
assign'd.

REMARKS

REMARKS on ODE XII.

IN Losses irremedyable the most natural Motives of Consolation have greater Influence than the gravest Maxims of Morality. This Method HORACE takes with *Valgius* who was exceedingly afflicted for the Death of his Son. He condemns not his Regrets, He only proposes to hinder their Continuance, or at least to suspend their Course.

† 1. *Non semper imbres, &c.*] Nature is not always in Mourning. Can We do better than imitate Her?

† 2. *Mare Caspium.*] This Sea is extremely tempestuous and inconstant, and only navigable from the End of *April* to the Beginning of *October*. Hence HORACE speaks justly in saying *Mare Caspium vexant inæquales procellæ*; in four Words He characterises the *Caspian* Sea.

† 4. *Armeniis in oris, &c.*] Exactly conformable to the freshest Accounts of *Armenia* are these Expressions. This Country, says *Pere Mönier*, is almost environ'd with Mountains continually covered with Snow and Ice; nor is it releas'd from Cold only in *July* and *August*: On this Occasion He quotes this Passage of HORACE. Notwithstanding which, a * modern Critic decides that *Armenia* is a hot Country, that HORACE cou'd not say it was cover'd with Ice one Part of the Year; and that we should substitute *Thefaly* in the Place of *Armenia* by putting in the Text *Emoniis* instead of *Armeniis*. A pleasant Thing this, to see two Authors, one residing in *Paris*, and the other a Traveller for many Years in *Armenia*, formally contradicting each other upon the Temperature of this latter Country; the one justifying this Passage of HORACE by it's Conformity with what He sees with his Eyes, and the other reforming it upon the Opposition which He in his own Closet imagins to be between this Passage and a Country a thousand Leagues from Him.

† 12. *Nec*

* *John du Hamel,*

Ode XII. HORACE'S ODES. 181

† 12. *Nec rapidum fugiente solem.*] HORACE designedly avoided giving two Names to the morning and evening Star, in order to shew it was one and the same.

† 17. *Desine querelarum.*] There is an Ellipsis here of *rem* or *negotium*, which is the general and natural Government of Verbs active, when there appears no other in the Phrase.

† 18. *Ac potius nova.*] *Valgius* cou'd scarce resist a Motive so interesting as this. This Voyage of *Augustus* to the East reflected more Glory on Him than his most shining Campains. For, besides his imposing Conditions of Peace on the *Indians* and *Æthiopians*, and establishing in *Sicily*, *Greece*, *Asia minor*, *Syria* and the Isles of the *ægean* Sea a stable and uniform Government, and disposing the States of *Comagena*, *Armenia*, *Cilicia*, and *Arabia* in Favor of Princes attach'd to the Interests of the Republic, He humbled the Insolence of the *Parthians* by obliging *Phraates* to restore the *roman* Standards and Prisoners that had been detain'd for thirty Years, and to pull down the Trophys *Orodes* had rais'd after the Defeat of *Crassus*. So many Prodigys perform'd in less than two Years were to the *Romans* more agreeable, as it had not cost the Republic a single Man. In this Conjunction, was HORACE in the Wrong to beg of *Valgius* to give some Respit to his Sorrow and share for a while the common Joy?

† 19. *Augusti tropæa.*] They who write *trophæum* depart from the Etymology, the ancient Monuments, and the Usage of the ablest Grammarians, who alone have a Right of deciding in this Matter. *Trophæum* instead of *tropæum*, and *Bosphorus* instead of *Bosporus* is no more supportable than *tropi* for *tropi*. This is to be as ridiculous as *Arrius* whom *Catullus* laughs at for placing Aspirations ev'ry where, and writing *chemmoda*, *hinsfidie*, *Hionius*.

† 20. *Niphaten,*] *Niphates* is a great Ridg of Mountains in western *Armenia*, but of the same Name there was also a River, of which HORACE here speaks,

speaks, which is evident from his joining it with the *Euphrates*, and saying equally of those 2 Rivers that they roll their Billows now with humbler Pride : *Cantemus Niphaten & Medum flumen minores volvere vortices*. Probably the *Tigris* towards it's Source was call'd *Niphates* because it rises from a Mountain of that Name. By the River of the *Medes* HORACE means the *Parthians* as He does the *Armenians* by the

C A R M E N XIII.

A. U. C. DCCXXXV.

A D M Æ C E N A T E M.

Invitat Mæcenatem ad festum domesticum genialiter celebrandum.

L. 3.
O. 8.

MARTIIS cælebs quid agam calendis,
Quid velint flores & acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,

- 5 Docte sermones utriusque linguæ.
Voveram dulces epulas, & album
Libero caprum, propè funeratus
Arboris ictu.

- Hic dies, anno redeunte, festus
10 Corticem adstrictum pice dimovebit
Amphoræ, fumum bibere institutæ
Consule Tullo.

- Sume, Mæcenas, cyathos amici
Sospitis centum ; vigiles lucernas
15 Perfer in lucem : procul omnis esto
Clamor & ira.

Mitte

Ode XIII. HORACE'S ODES. 183

Niphates, which He calls *rigidum*, that is cold, as *Martial* does the River *Xalon*,

Municipem rigidi quis te, Marcella, Salonis.

Y. 23. *Gelonos*.] As the *Geloni* were between the *Scythians* and *Sarmatians*, the Poets frequently put Them for one or other of these People. Here They are put for both. In 734 *Lentulus* repuls'd the *Dacians* and *Sarmatians*, and *Augustus* prescrib'd Them Bounds They durst not pass.

O D E XIII.

TO MÆCENAS.

HORACE invites Him to come and rejoyce with Him on a domestic Festival.

YOU, who in *greek* and *latin* Books are so extremely red as perfectly to know the Feast-rites of both Nations, admire why I, unmarried as I am, make Preparations for the first of *March*. You ask, what mean these Flow'rs, these Censers with rich Gums replete, and Coals on verdant Altars pil'd? Know, when a falling Tree had almost crush'd Me to the Dead I vow'd to give my Friends a noble Meal and offer a white Goat to *Bacchus*.

This Day, which for the first Time has renew'd so sweet an Anniversary, must be for Me a festal Day indeed. The pitch-incrusted Cork this Day shall ravish from a Cade, that in the Consulat of *Tullus* first imbib'd the Smoke.

Come to the Feast, my Friend, and drink——
drink to your Poet's Health a hundred Cups, and thus do Honor to the God of Wine to whom I owe my Life. By watchful Lamps till Sun-rise we'll prolong our Mirth unmix'd with Noise and Strife.

Come

184 HORATII LYRICORUM. Lib. IV.

Mitte civiles super Urbe curas.

Occidit Daci Cotifonis agmen :

Medus infestus sibi luctuosis

20

Diffidet armis :

Servit Hispanæ vetus hostis oræ

Cantaber, serâ domitus catenâ :

Jam Scythæ laxo meditantur arcu

Cedere campis.

25 Negligens ne quâ populus laboret,

Parce privatis nimum cavere ;

Dona præsentis rape lætus horæ,

Linque severa.

R E M A R K S on ODE XIII.

FROM the last Strophes it will appear that the Composition of this Piece should be refer'd to the Year 735.

† 5. *Docte sermones utriusque linguæ.*] I dare say the Meaning I have given to this Passage is the only true one. Mr. *Dacier* pretends that HORACE here praises *Mæcenæ* for his Skill in *Greek* and *Latin*. * A more modern Commentator discovers here two other Sorts of Language, that of the Bar and that of the World, *de linguâ quum forensi tum urbanâ*. But what Relation has either of these Thoughts to the *Calends of March* and *Mæcenæ's* Surprise? HORACE had too just a Way of thinking to reason so wildly. *Sermones* in the Language of our Poet signifies *Books, Works, literary Compositions*. In this Sense He says *Socratici sermones*, & *Albi nostrorum sermonum candidè judex*.

† 12. *Consule Tullo.*] HORACE cou'd not design the first Consulat of *Tullus*, that is to say the Year 688, as *le Fèvre*, Mr. *Dacier* and Mr. *Baxter* pretend, for then this Wine wou'd have been 47, 46, or at least

42

* *John du Hamel.*

Come with a Spirit disingag'd from Cares attendant
on thy Government of *Rome*. The Troops of *Cotison*
the *dacian* King are now o'erthrown; the *Parthians*,
who alarm'd Us many Years, now turn their Arms
against Themselves. *by*

The fierce *Cantabrian*, our invet'rate Foe upon the
spanish Coast, is fall'n at last into our Chains. The
Scythians with their Bows *unstrung* now meditate to
leave the fatal Field. *embellish*

Secure of no Disasters to the State from foreign
Force remit too somewhat of thy anxious Care about
Particulars at Home. The smiling Moments, which
the Gods present, snatch joyous, and forget the Statef-
man in the Friend. *Teise*

42 Years old, according to the Dates they affix to
this Piece: that is, HORACE promises *Mæcenas*
very bad Wine. Nothing is more disagreeable, says
Pliny, than Wine that has pass'd the twentyeth Year:
*non alia res majus incrementum sentit ad vigesimum an-
num, majusve ab eo dispendium.* Hence 'tis necessary
to have Recourse to the second Consulat of *Tullus*,
that is the Year 721. This Wine wou'd have been
old enough to be excellent, especially after having
been ripen'd by Smoke. *Vina*, says *Columella*, *cele-
rius vetustescunt quæ fumi quodam tenore præcocem ma-
turitatem trahunt.* Some Wines require to be drunk
sooner than others, and HORACE at another Time
regal'd with Wine but four Years old, *quadrimum*.

* 14. *Cyathos centum.*] That is, drink largely, don't
spare the Wine. By *cyathus amici* is meant *cyathus qui
propter amicum bibitur.*

* 15. *Procul omnis esto clamor & ira.*] Sweet and
mild was the Temper of *Mæcenas*; He was fond of
the Pleasures of the Table, but an Enemy to Noise,
nor cou'd He bear those Overflowings of Merriment
and those *bacchanal* Sallys so frequently produc'd by
the Fervor of a Debauch. HORACE assures Him
He shall meet with Nothing of this Kind at his Table,
and

and that their Joy shall not be tumultuous. Ridiculous are the other Explications of this Passage. Some pretend that HORACE begs of *Mæcenas* to prevent during the Repast all Disorder and Noise in the neighbouring Streets. Others say, He intreats Him not to chide or fall into a Passion with any Person at his House. Our Poet too well knew what was due to *Mæcenas*, to venture to speak to Him in Terms so indiscrete. *Esse* is here for *erit*. What is call'd the imperative Mood is only a Future modify'd, whence the *Latins* have frequently put the Imperative for the Future. HORACE has elsewhere sayd *abstineto* for *abstinebis*.

¶ 18. *Daci Cotisonis agmen.*] *Cotisonis regis imperio*, says *Florus*, *quoties concretus gelu Danubius junxerat ripas, decurrere (Daci) solebant & vicina populari. Visum est Cæsari Augusto gentem aditu difficillimam sub-movere. Misso igitur Lentulo, ultra ulteriorem repulit ripam, citra præsidia constituit.*

¶ 19. *Medus infestus, &c.*] *Phraates's* Subjects threaten'd to dethrone Him a second Time. *Strabo* says that when *Phraates* restor'd to *Augustus* the Eagles and Prisoners, He gave Him at the same Time his four Sons, his two Daughters-in-law and four Grandsons; being afraid of the Seditions and Plots of his Subjects.

¶ 22. *Cantaber.*] *Agrippa* intirely reduc'd the *Cantabrians* about the End of 734. *Hispania prima Romanis inita provinciarum, postrema omnium perdomita est. Livy l. 28.*

¶ 23. *Scythæ.*] It was the Manner of the *Scythians* to signify their Retreat by unstringing their Bows. I have observ'd that Authors confound Them with the *Gelonians* and *Sarmatians*. *Florus* speaks of this Expedition against the *Scythians*. *Sarmatæ patentibus campis inequitant, & hos per eundem Lentulum prohibere satis (Augusto) fuit.*

¶ 25. *Negligens ne-quâ, &c.*] 'Tis amazing how much this Quatrain has exercis'd the Learned, to ascertain the Text and discover the Sense. After Mr. *Cuningam*

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ingam upon the Authority of a Ms. I read *privatis* instead of *privatus*, which caus'd all the Difficulty. HORACE opposes *populus* to *privatus*, and Cicero does the same, where he says : *quod privatus a populo petit, aut populus à privato*. From the Departure of Agrippa for Gaul, Spain, Pannonia and Syria 'till the Month of September 738 Mæcenæ was invested with the Government of Rome and Italy. By the Duty of this Station He watch'd for the public Safety and the Repose of Particulars. HORACE here shews Him He ought to be easy on the first Point, and begs of Him to relax his Care for some Moments about the second. Nothing more natural than this Explication.

ÿ. 27. *Dona præsentis rape, &c.*] Thus is this Verse red in sev'ral Mss. They who read *cape* very much infeeble the Poet's Thought. Every Moment of Pleasure is a Present of the Gods ; but it is a transitory Present, which escapes Us if We do not *seize* it the very Instant 'tis offer'd. This Thought HORACE has happily express'd by joining together these two Words *dona rape*.

CARMEN XIV.

Post A. U. C. DCCXXX.

AD QUINTIUM HIRPINUM.

Animum Quintii à publicis privatisque curis ad hilaritatem convertit.

L. 2.
O. 11.

QUID bellicosus Cantaber, & Scythes,
 Hirpine Quinti, cogitet Hadriâ
 Divisus objecto, remittas
 Quærere; neu trepidas in usum
 5 Poscentis ævi pauca. Fugit retro
 Levis juvenas & decor, aridâ
 Pellente lascivos Amores
 Canitie, facilemque Somnum.
 Non semper idem floribus est honor
 10 Vernis; neque uno Luna rubens nitet
 Vultu. Quid æternis minorem
 Consiliis animum fatigas?
 Cur non sub altâ vel platano, vel hac
 Pinu jacentes sic temere, & rosâ
 15 Canos odorati capillos,
 Dum licet, Assyriâque nardo
 Potamus uncti? Dissipat Evyus
 Curas edaces. Quis puer ocius
 Restinguet ardentis Falerni
 20 Pocula prætereunte lymphâ?

REMARKS on ODE XIV.

THOU Quintius liv'd in Affluence at Rome far
 from Alarms of War, his and the Empire's For-
 tune ever seem'd to Him unsteady and precarious.
 Perpetually was He providing against Accidents that
 never were to happen. Hence on Himself He
 brought

O D E XIV.

To QUINTIUS.

HORACE exhorts Him to disengage his Mind from
ev'ry uneasy Thought.

WHAT or the warlike *Cantaber* intends, or
Scythian far from Us disjoin'd by *Adria's* Gulf
and Tracts of Land immense, forbear, my *Quintius*,
to inquire ; nor be solicitous for Life's Support which
asks not much. Chas'd by wither'd hoary Age swift
fly the Charms of Youth, the wanton Loves and
gentle Sleep.

Nor vernal Flow'rs retain their blooming Pride;
nor always with full Lustre shines the ruddy Moon.
Why then dost Thou fatigue thy Mind with Cares and
Schemes above it's Reach ?

Why don't We rather, whilst we may, beneath
that lofty Plane-tree or this Pine, stretch'd without
Ceremony *thus*, with rosy Crowns and with *assyrian*
Nard perfume our hoary Locks, and ply the sweet
Carouse ? *Bacchus* dissipates heart-gnawing Cares.
Boy, quickly, fetch some Bottles of *Falern*, and quench
their Fervor in yon passing Stream.

brought a real by indeav'ring to prevent a chimerical
Evil. HORACE to cure his Friend employs two or
three short and natural Reflexions. The last is, to
drown all his Cares in Wine. An *Epicurean* cou'd
not fail to prescribe that Remedy. Nay, He judges
it so effectual, that He cannot suffer it to be defer'd
'till next Day. The Design of this Piece is well ex-
ecuted

ecuted. The Opening is grave, but by Degrees the Scene grows gay, and at last We see the two Actors lying at large in a sequester'd Bow'r near a purling Stream with a Glas and Bottle in their Hands. 'Tis apparent that this ODE was compos'd some Years after 730, and that HORACE was then between 45 and 50 Years old.

*.2. *Hadriâ divisus objecto.*] That is *longè submotus ab Hadriâ nobis objecto.* Two Reasons which ought to calm *Quintius's* Inquietudes with Regard to the Consequences of this People's Designs. The *adriatic* Sea is the Rampart of *Italy* on this Side, *Hadria Italiæ objectus est*; and these Barbarians live at a vast Distance from this Sea, *Scythes divisus est ab Hadriâ.*

γ.6. *Levis.*] In my Treatise concerning the *latin* Verification, speaking of the *Alcaic* Verse I have prov'd it indifferent for the Measure whether a *Spondee* or an *Iambic* be put in the first Place; and that it is without Foundation that Mr. *Dacier*, in order to exclude this latter Foot, insists that the first Syllable of *levis* here is long, as coming from the *greek* *LEIOS*, *smooth, polish'd.* I add that the Sense of the Phrase

C A R M E N XV.

* A. U. C. DCCXXXV.

A D N A V E M

quâ Virgilius Athenas proficiscens vehabatur.

Virgilio faustam navigationem precatur Horatius, & impiam hominum audaciam infectatur.

L. 1.
O. 3.

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida fidera

Vento-

Ode XV. HORACE'S ODES. 191

seems naturally to determin *lewis* to signify *swift*, which agrees perfectly well with the Verb *fugit*, to shew with what rapid Swiftness the Graces of Youth fly from Us. Besides by giving to *lewis* the Signification Mr. *Dacier* attaches to it, HORACE is made to say the same Thing twice consecutively in the same Phrase. For I see but small Difference between *lewor juvenæ* and *decor juvenæ*; whereas according to my Explication, when HORACE says *fugit retro lewis juvenas* & *decor*, that is, *decóra juvenas* or *decor juvenis lewiter fugit*, there is but a single Idea presented without synonymous Terms.

¶ 13. *Cur non sub altâ*, &c.] Having establish'd these grand Principles, That Life for it's real Happiness requires very little more than Necessarys; That the Shortness of it breaks all our Schemes; that all Nature's Works are liable to Change; that the Knowledge of future Events exceeds our Comprehension, our Poet draws such a Consequence as might well be expected from an *epicurean* Moralist.

¶ 15. *Odorati*.] This Participle is passive, tho' it comes from a Verb active deponent. The same Thing happens in some other Participles.

O D E XV.

TO THE VESSEL

in which Virgil sail'd to Athens.

HORACE wishes *Virgil* a happy Voyage, and thence takes Occasion to inveigh against the Presumption of human Kind.

SO may the Goddess who o'er *Cyprus* reigns, to *Helen's* Brothers lucid Stars, and to the Father of the

192 HORATII LYRICORUM. Lib. IV.

Ventorumque regat pater,
Obstrictis aliis præter Iapyga;
5 Navis, quæ tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animæ dimidium meæ.

Illi robur & æs triplex
10 Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti;
15 Quo non arbiter Hadriæ
Major, tollere seu ponere vult freta.

Quem mortis timuit gradum,
Qui fixis oculis monstra natantia,
Qui vidit mare turgidum, &
20 Infames scopulos Acroceraunia?

Nequicquam Deus abscidit
Prudens oceano dissociabili
Terras, si tamen impiæ
Non tangenda rates transfiliunt vada.

25 Audax omnia perpeti
Gens humana ruit per vetitum & nefas.
Audax Iapeti genus
Ignem fraude malâ gentibus intulit.
Post ignem ætheriâ domo
30 Subductum, macies & nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Dædalus aera
35 Pennis non homini datis.
Perrupit Acheronta Hercules labor.

Ode XVI. HORACE'S ODES. 198

the Winds chaining up all but the *apulian* Gale direct thy Course, good Ship, as Thou to *attic* Coasts dost faithfully restore *Virgil* thy precious Pledg, and save the Partner of my Soul.

In Oak or triple Brass his Heart was cas'd who first to bellowing Seas intrusted the frail Bark, nor war-ring Whirlwinds fear'd, nor rain-portending *Hyads*, nor the Rage of *Auster* most imperious Tyrant of the Main, whether He wills to swell or smooth the Waves.

What Face of Death cou'd that Man fear who with intrepid Eye gaz'd rolling Monsters, turgid Waves, and infamous *ceraunian* Rocks.

In vane did cautious *Jove* by Seas intractable dis-part the Regions of the Earth, if Ships profane o'er-lean th' inviolable Gulfs.

Andacious to incounter ev'ry Toil Man breaks all Laws or human or divine. Thus *Japhet's* daring Son by fatal Fraud bore Fire from Heav'n for human Use. Consumptions and a Swarm of Maladys unknown pursu'd the Robber's blazing Track, and brooded on the Earth. Then Death, tho' sure before yet slow, with rapid Swiftnefs flew. Thus *Dadalus* with Wings to Man not giv'n thro' emty Air a Passage try'd. The Efforts of *Alcides* forc'd the Gates of Hell.

Nil mortalibus ardui est
 Cælum ipsum petimus stultitiâ, neque
 Per nostrum patimur scelus
 40 Iracunda Jovem ponere fulmina.

REMARKS on ODE XV.

THIS Piece may be consider'd as HORACE's last Adieu to *Virgil*, for They never saw each other more. Had He foreseen what was to happen, He cou'd hardly have express'd his Regrets in a more affectionate Manner, than He does in this ODE, which is compos'd of three Parts which rise naturally one from the other. In the first Part there is a great Deal of Tenderness, much Nobleness and Gravity in the two others, and throughout the Whole a great Force of Sentiment and Expression.

✱ 15. *Quæ non arbiter Hadrio, &c.*] The South-wind calms the Waves by retiring after it has rais'd them. The *adriatic* is to be taken here in general for all stormy Seas.

CARMEN XVI.

A. U. C. DCCXXXV.

Augustum laudat, quòd armorum suorum metu Britannos, maximè verò Parthos subegisset.

L. 3.
 O. 5.

COELO tonantem credidimus Jovem
 Regnare : præsens Divus habebitur
 Augustus, adjectis Britannis
 Imperio gravibusque Persis.

Nothing seems insurmountable to Man. Our Mad-
ness itorms ev'n Heav'n itself, nor do our Crimes
permit the Sire of Gods to lay aside his angry Bolts.

‡ 23. *Diffociabili.*] The Sense I have given this Word
answers justly, in my Opinion, to the Poet's Thought.
Livy has almost in the same Sense us'd *infociabilis*,
unsocial, not to be trusted.

‡ 26. *Vetitum & nefas.*] I have added the Con-
junction which is wanting in the Editions. * A new
Commentator reform'd the Text before Me upon the
Authority of an ancient Ms. to which He adds a
Reason. *Qui legunt vetitum nefas*, says He, *putidum*
epitheton addunt verbo nefas. Quidquid enim est nefas,
id est vetitum; sed non vice versa. These two Words
are not synonymous, but include as it were in two
Classes all Sorts of Crimes, those prohibited by ci-
vil Laws, *vetitum*, and those forbidden by the Law of
Nature, *nefas*.

* *John du Hamel.*

O D E XVI.

He praises *Augustus* for having reduc'd the *Britons*,
but chiefly the *Parthians* by the Terror of his
Arms.

J OVE awes Us from high Heav'n into Respect of
his Divinity by hurling Thunder on his Foes:
another God has won Us to a Love of his propi-
tious Pow'r on Earth, by humbling without
Blood-shed *british* Lords and *Parthia's* formidable
Sons.

- 5 Milesne Crassi, conjuge barbarâ,
 Turpis maritus vixit ? & hostium
 (Proh patria, inversique mores !)
 Consenuit focerorum in arvis
 Sub rege Medo Marfus & Appulus,
 10 Anciliorum, nominis, & togæ
 Oblitus, æternæque Vestæ,
 Incolumi Jove, & urbe Româ ?

- Hoc caverat mens provida Reguli
 Dissidentis conditionibus
 15 Fœdis, & exemplo trahenti
 Perniciem veniens in ævum,
 Si non periret immiserabilis
 Captiva pubes. Signa ego Punicis
 Adfixa delubris, & arma
 20 Militibus sine crede, dixit,
 Derepta vidi : vidi ego civium
 Retorta tergo brachia libero,
 Portasque non clausas, & arva
 Marte coli populata nostro.
- 25 Auro repensus scilicet acrior
 Miles redibit ? Flagitio additis
 Damnum : neque amissos colores
 Lana refert medicata fuco ;
 Nec vera virtus, quum semel excidit,
 30 Curat reponi deterioribus.
 Si pugnat extricata densis
 Cerva plagis, erit ille fortis,

- Qui perfidis se credidit hostibus :
 35 Et Marte Pœnos proteret altero,
 Qui lora restrictis lacertis
 Sensit iners ; timuitque mortem

Hinc

O! What a Blow did WE receive by *Crassus's* Defeat? Cou'd *roman* Soldiers really wed with Foreign Wives—nay more—survive the Thoughts of the Dishonor? Cou'd *Marfians* and *Apulians* stoop to chuse Fathers-in-law among our Foes? Cou'd *They* grow grey in rustic Toils the Lot of vilest Slaves? Cou'd *They*, whilst *Jove's* still smil'd and *Rome* yet flourish'd, tamely to barb'rous Tyrants bend, forgetful of our sacred Shields, our Name, our Gown, and *Vesta's* everlasting Fire? O Love of Country, once a pow'rful Sentiment! O noble Pride of our Forefathers, whither are Ye fled?

This scandalous Disaster *Regulus* foresaw and labor'd to prevent; to Terms inglorious bravely unconsenting. He fear'd, that if the coward Youths were not abandoned to rot in slow Captivity unpity'd, the vile Precedent might in After-ages draw on the Ruin of the State.—“Suspended have I seen, the Patriot cry'd, in *punic* Shrines our Eagles; I have seen our Arms resign'd without one Drop of Blood. I've seen *Rome's* freeborn Sons in Triumph led, their Hands fast-bound behind their Backs. Wide open have I seen the hostile Gates, whilst Harvests crown'd the Fields our Troops had wasted.

Ransom'd by Gold They doubtless will return more active to the War. Alas! my Friends, to Infamy Ye add a vane Expence. The Fleece that has been by the Dyer stain'd never again it's native Whiteness gains, and genuine Virtue cares not to resume the Place which Vice usurps. When timid Hinds that escape the Toils upon the Huntsman turn, then will *his* Breast with martial Ardor glow, who to an Enemy of Faith devoid once basely truckled.

Will a Wretch crush Them in a *second* War, who in the *first* on his retorted Arms the galling Manacles so tamely felt; who, by those very Means He shou'd have us'd to save his Life with Honor, fear'd to die;

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Hinc, unde vitam fumeret aptius ;
 Pacem & duello miscuit. O pudor,
 O magna Carthago, probrosis
 Altior Italiæ ruinis !

Fertur pudicæ conjugis osculum,
 Parvosque natos, ut capitis minor,
 Ab se removisse, & virilem

45 Torvus humi posuisse vultum :
 Donec labantes consilio patres
 Firmaret auctor numquam aliàs dato ;
 Interque mœrentes amicos
 Egregius properaret exul.

50 Atqui sciebat, quæ sibi barbarus
 Tortor pararet : non aliter tamen
 Dimovit obstantes propinquos,
 Et populum redivus morantem ;
 Quàm si clientum longa negotia
 55 Dijudicatâ lite relinqueret,
 Tendens Venafranos in agros,
 Aut Lacedæmonium Tarentum.

REMARKS on ODE XVI.

THE pompous Elogys bestow'd by HORACE
 on the Reduction of the *Britons* and *Parthians*
 are not the Language of Flattery. A bloody Victory
 is far from being the most glorious. He who dis-
 arms his Enemys without striking a Blow is more a
 Hero than those Conquerors who tread upon the
 Necks and wanton in the Blood of human Kind.
Augustus acquir'd the Empire by the Defeat of
Brutus and *Cassius*, of *Pompey* and *Antony* ; but I ven-
 ture to affirm He merited it more by the two Ex-
 ploits which furnish'd the Subject of this ODE. Of
 his Expedition against the *Parthians* I have already
 spoken

who beg'd for Quarters, Sword in Hand ? O *Rome* !
what dire Disgrace shall blast thy Fame ? O haughty
Carthage, Thou hast rais'd thy Pow'r on *Italy's* disho-
norable Ruins."

Thus spoke the Hero ; and no longer now deem-
ing Himself a Citizen of *Rome* refus'd his faithful
Spouse one parting Kiss ; from his Imbraces shook
his little Sons ; wildly intrepid fix'd his manly Eyes
upon the Ground, nor rais'd his Head, till having
by unheard-of Counsil firm'd the Senate's wav'ring
Thoughts, amid the Lamentations of his Friends He
posted to a most illustrious Exile.

Altho' this great Man knew what Tortures and
what Racks his barb'rous Foes had destin'd for Him,
He put his Family aside who with officious Force
oppos'd his Passage, burst thro' the Croud that beg'd
his longer Stay, and then embark'd for *Carthage* with
an Air as calm and unconcern'd, as if on finish-
ing the tedious Law-sutes of his Clients He was
retiring to *venafrian* Fields or the sweet Country of
Tarentum.

spoken in the ODE *non semper imbres*. Of the other
Strabo, who was then living, speaks in these Terms.
*In my Time the principal Lords of Great Britain, having
by their Ambassadors and Submissions gain'd Augustus's
Friendship, offer'd Presents in the Capitol, and made the
Romans almost Masters of their whole Island. These
two Victories obtain'd without Blood-shed were to
Augustus more agreeable than all those He ow'd to
the Force of his Arms. HORACE unites them
purely on Account of their Resemblance ; for be-
tween them there was a Distance of six or seven
Years. In this Piece which is of a singular Taste
there is Force, Sentiment, and Eloquence. The
Speech of Regulus is intirely in the Character of that*

great Man. The Image of his Return is a finish'd Piece.

✧ 1. *Cælo tonantem, &c.*] This Comparison is the more beautyful, as without derogating from *Jupiter's* Glory, it attributes much to *Augustus*. The One destroys his Enemy's by his vengeful Bolts, the Other reduces Them without Blood shed. When the Poet says *credidimus* speaking of *Jupiter*, and *habebitur* speaking of *Augustus*, his Expressions are exact. The former was an ancient God, the other was but lately acknowledg'd for a God.

✧ 2. *Præsens Divus.*] *Præsens* does not here signify present, visible; but good, gracious; and is oppos'd to *tonantem*. Thus we find *præsentēs Divos* in *Virgil*, and *præsentia numina* in *HORACE*.

✧ 5. [*Milesne Crassus, &c.*] The more shameful *Crassus's* Defeat, the greater *Augustus's* Merit in effacing that Shame.

✧ 7. *Patria.*] This Reading which is found in an ancient Ms. has a better Effect than *curia*. *Crassus's* Soldiers had quench'd in their Hearts the Love of Country, a Sentiment so powerful in truly *Roman* Souls. After *proh patria* we must understand *inversa*.

✧ 8. *Consenuit focerorum in arvis.*] Captives were generally employ'd in tending Sheep or cultivating Land, *HORACE* says in one of his Epistles.

Vendere quum possis captivum, occidere noli;

Serviet utiliter: sine pascat durus aretque.

In arvis.] That *Crassus's* Soldiers bore Arms in the *parthian* Army is false. No Author has spoke of it. Hence without Reason have They put *armis* in the Ms. The Word *miles* in the 5th Verse, has probably occasion'd this Mistake. *Heinsius* and *le Fèvre* propos'd this Correction which *Dr. Bentley* and *Mr. Cuningam* receiv'd into the Text before Me.

✧ 9. *Sub rége Medo.*] The Singular for the Plural. *Crassus's* Soldiers remain'd in Captivity under the Kings *Orodes*, *Tiridates* and *Phraates*.

† 12. *Incolami Jove.*] *Jupiter* is put for the *Capitol*. The Poet says *Jove incolami* in the same Sense as He says elsewhere *Deos rectos* the Gods who stand up to avenge the Empire: and He has express'd the Proverb receiv'd among the Romans, *salvâ Urbe, atque Arce.*

† 13. *Hoc caverat mens, &c.*] This Digression is the most essential Point of the whole Piece. HORACE shews that *Augustus* had perfectly enter'd into *Regulus's* Sentiments. Having refus'd constantly for so many Years to recover from the *Parthians* the Eagles and Prisoners by Exchange or Treaty, the Glory of his Arms and the Terror of his Name are the only Means He employs to heighten the *roman* Glory by humbling these haughty Foes.

† 17. *Si non periret.*] HORACE has lenthen'd the last Syllable of *periret* here, because it is a *Casura*. 'Tis the only Time He has us'd this License in the *alcaïc* Verse.

† 33. *Se credidit hostibus.*] *Credidit* is oppos'd to *perfidis*. The same Figure of Opposition is very happily employ'd too in the following Verses between *mortem* and *vitam*, *pacem* and *duello*. This last Expression is particularly remarkable. To confound Peace with War is Nothing else in the Poet's Sense but to surrender to the Enemy with Arms in their Hands.

† 37. *Hinc, unde vitam, &c.*] Dr. Bentley, induc'd partly by Authority and partly by Reason, corrected these two Verses as I present them.

† 42. *Capitis minor.*] The Construction is *minor ratione capitis*, and *caput* is here us'd for *status, vitæ conditio*.

CARMEN XVII.

AD VENEREM.

Rogat Venerem Horatius ut domestico Glyceræ sacrificio interfit.

L. 1.
O. 30. **O** VENUS, regina Cnidi Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.

5 Fervidus tecum puer, & solutis
Gratiæ zonis, properentque Nymphæ,
Et parum comis sine te Juventas,
Mercuriusque.

REMARKS on ODE XVII.

† 1. **CNIDI.]** *Cnidus*, as well as *Paphos*, was a
City of *Cyprus*, where *Venus* was also particularly honor'd.

CARMEN XVIII.

Post A. U. C. DCCXXXIV.

AD MÆCENATEM.

Mæcenatem perpetuâ febre laborantem consolatur,
eique se negat fore superstitem.

L. 2.
O. 17. **C**UR me querelis exanimas tuis?
Nec Dîs amicum est, nec mihi, te priùs
Obire, Mæcenas, mearum
Grande decus columenque rerum.

5 Ah!

O D E XVII.

To VENUS.

HORACE intreats the Goddess to assist at a domestic Sacrifice that was to be offer'd to Her by *Glycera*.

O VENUS, to whose gentle Yoke *Paphos* and *Cnide* submissive bow, forsake thy fav'rit *Cyprus* and transfer thy Godhead into *Glycera's* trimm'd Shrine. Thee, *Beauty's Empress*, Thee her Pray'rs invoke; for Thee alone with spicy Gums She heaps the sacred Fire.

Let glowing *Cupid*, let each smiling *Grace* with flowing *Zone* attend thy Steps; let spritely *Nymphs* and social *Merc'ry* haste to swell the brilliant Train, and florid *Youth* by Thee alone refin'd.

* 4. *In ædem.*] *Aulus Gellius* is the first who us'd *ædes* in the Singular for a *House*.

O D E XVIII.

To MÆCENAS.

Mæcenas frequently complain'd of a hectic Fever which wasted Him by slow Degrees. HORACE endeavors to console Him, and declares He will not survive Him.

WHY dost Thou by thy ceaseless Complaints thus terrify my Soul? Nor Heav'n nor I consent that Thou, my greatest Glory and my best Support, shou'd'st sink untimely to the Shades and leave thy HORACE here.

Shou'd

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5 Ah! te meæ si partem animæ rapit
 Maturior vis, quid moror alteram,
 Nec charus æquè, nec superstes
 Integer? Ille diès utramque
 Ducet ruinam: non ego perfidum
 10 Dixi sacramentum: ibimus, ibimus,
 Utcunque præcedes, supremum
 Carpere iter comites parati.

Me nec Chimæra spiritus ignea,
 Nec si resurgat centimanus Gyas,
 15 Divellet umquam: sic potenti
 Justitiæ placitumque Parcis.

Seu Libra, seu me Scorpius adspicit
 Formidolosus, pars violentior
 Natalis horæ, seu tyrannus
 20 Hesperiaæ Capricornus undæ:
 Utrumque nostrum incredibili modo
 Consentit astrum. Te Jovis impio
 Tutela Saturno refulgens
 Eripuit, volucrisque fati
 25 Tardavit alas; quum populus frequens
 Faustum theatris ter crepuit sonum:
 Me truncus illapsum cerëbro
 Sustulerat, nisi Faunus ictum
 Dexter levasset, Mercurialium
 30 Custos virorum. Reddere victimas
 Ædemque votivam memento:
 Nos humilem feriemus agnam.

REMARKS on ODE XVIII.

MÆCENAS was born with a Malady which
 accompany'd Him to his Grave, and of which
 I question whether Physicians ever found an Instance.
Quibusdam, says Pliny, perpetua febris est, ut Cilnius,
Mæcenasi. The Continuance of this internal Fire must

*A constant hectic fever naturally
 want of sleep. almost continual
 for 3 years - 10. 206.*

Shou'd the too hasty Violence of Fate, alas! in Thee snatch Half my Soul away, wherefore shou'd I, no longer whole, and to my Self by far less dear, ling'ring detain the other Half on Earth? One Day shall in the Tomb unite Us both. This I sincerely swear. The Instant my Mæcenæs leads, behold Me ready. Insep'able beyond the Grave together will We tread the dismal Vales.

Not fell Chimæra flaky Flames expiring, nor Gyas, shou'd He rise again and brandish round him all his hundred Hands, shall ever tear Me from my Friend. So mighty Themis and the Fates ordain.

Whether bright Libra, or the Scorpion fierce, the Horoscope's most formidable Sign, or Capricorn the Tyrant of the western Main beheld my Birth, 'tis strange how much our Stars agree. Superior Jove by darting ~~beams~~ Beams sav'd Thee from Saturn's Influence malign, what-time in Pompey's Theater the States of Rome receiv'd Thee, whilst auspicious Shouts on Shouts redoubled rent the Walls. A falling Tree had mix'd Me with the Dead, if Faunus (so my friendly Star requir'd) had not in Favor of the God of Wit propitious lighten'd with opposing Hand the cruel Blow. Immolate then to Jove the Victim ox, and raise the votive Shrine, whilst I to Faunus sacrifice an humble Lamb.

naturally have thrown Him into an extreme Languor, especially during the last ten or twelve Years of his Life. Doubtless, as He look'd on Death as the greatest of Evils, and found his Distemper gradually wasted Him, He frequently pour'd his Regrets into the Bosom of his Favorit, which threw Him into as mortal a Languor. Hence this Piece, of a Taste the most exquisit. Well lay'd is the Design and as happily executed.

executed. The Tenderneſs of Sentiments thro' the Whole reflects on *Mæcenas* no leſs Honor than on HORACE.

Mr. *Dacier* pretends that this *One* was made after a tranſitory, accidental, but lingering Fit of Sickneſs, from which *Mæcenas* was not then perfectly recover'd. Mr. *Maſſon* underſtands it of his laſt Illneſs, which was a continual Want of Sleep for three Years. Each content with advancing his own Opinion, proves Nothing, refutes Nothing. I have taken the Liberty to propoſe a third Sentiment, which to Me appears more certain, at leaſt more probable; for Probability ought here to ſupply the Place of Certainty. My Syſtem is ſimple, I mean it demands no forc'd Reaſ'ning. It is natural, ſince 'tis eaſy to apply it to the Piece itſelf. In fine, it is ſolid: I do not, like Mr. *Dacier*, imagin a Malady of *Mæcenas* which we have no Knowledge of; I diſcover a real *One*, and produce for my Voucher one of the moſt authentic Hiſtoryans of Antiquity.

† 2. *Nec Dis amicum eſt, nec mihi.*] *Mæcenas* often told HORACE He did not expect to ſurvive Him, and that his Infirmitys wou'd quickly bring Him to the Grave. HORACE answers that He wiſhes the Contrary, and doubts not but that the Will of the Gods is conformable to his Wiſhes. This was verifi'd by his dying a Month before *Mæcenas*.

† 5. *Ab! te meæ ſcæ &c.*] HORACE perceiv'd that *Mæcenas*'s Malady was naturally mortal. He does not bluntly tell Him ſo, but inſinuates it in cover'd Terms, which He wou'd not have done in an accidental Fit of Sickneſs. Theſe Words *maturior viſ* ſhew that *Mæcenas* was yet of an Age at which his Death might appear untimely, and conſequently are unfutable to his laſt Illneſs, ſince He was above ſixty when He died.

† 6. *Alteram.*] After the old *Scholiaſt* and Mr. *Cunningham* I have receiv'd this Reading into the Text.

† 7. *Nec charus æquæ.*] They who have explain'd theſe Words in a different Senſe from the natural one

Death of *Mæcenas*
and Horace

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in which I have render'd them, make HORACE speak a very ~~vane~~ or very self-interested Language.

† 9. *Ducet ruinam.*] Word for Word, *the same Day shall draw on the Ruin of us both, uterque nostrum ruet unâ eâdemque die.*

† 11. *Utcunque præcedes.*] *Utcunque* never signify'd *quocunque modo, quocunque tempore* as Mr. Dacier translates it; but *simul ac*, which Signification He gives it in his Notes.

† 16. *Iustitiæ placitumque Parcis.*] Be it Tender-ness, or be it Flattery, this Turn is lively and ingenious. Two Reasons attach'd HORACE continually to *Mæcenas*: *Justice*, on Account of the Benefits He had receiv'd from Him: and the *divine Will*, which appear'd in the Conformity of their Destinys.

† 17. *Seu Libra.*] 'Tis elsewhere evident that HORACE was very little credulous on this Article. Hence what is sayd here of judiciary Astrology seems accommodated to *Mæcenas's* Weakness.

† 21. *Utrumque nostrum, &c.*] It must be confess'd this is a very disagreeable Verse. I don't think 'tis possible to make One more *prosaic*. This Default is the more obvious, as it is plac'd among the best-turn'd Verses of the whole ODE.

† 23. *Refulgens.*] i. e. *contra fulgens*, as We shall see further on in the ODES *recantare* for *contra cantare*, and in the *Satires resonare* for *contra sonare*.

† 24. *Volucrisque fati, &c.*] Mr. Masson not unjustly supposes that *Mæcenas's* Life was indanger'd by an Accident in some public Show. If *Mæcenas's* Accident was a Fit of Sickness, as Mr. Dacier pretends, HORACE wou'd reason very wildly, there not being the least Analogy between his and his Patron's Accident.

† 28. *Faunus.*] *Faunus* was a rural God, and this Accident happening in the Country, 'tis natural for HORACE to attribute his Preservation partly to Him. I say *partly*, for in the ODE *Martiis cælebs* He acknowledges Himself also indebted for this Favor to

Bacchus

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Bacchus, who has been in all Ages the Friend of Poets.

† 29. *Dexter*.] This Correction, as also that of *faustum* in the 26th Verse for *festum*, is due to Mr. Cunningham. We shall also find *dexter stetit*, in *Damaspus's Satire*.

C A R M E N XIX.

* A. U. C. DCCXXXVII.

A D L Y R A M.

Rogatus seculare carmen scribere, Lyram suam precatur Horatius ut cantus argumento pares sibi suggerat.

L. I.
O. 32.

POSCIMUR. Si quid vacui sub umbrâ
Lusimus tecum, quod & hunc in annum
Vivat & plures, -age, dic Latinum,
Barbite, carmen :

5 Lesbio primùm modulate civi ;
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,
Liberum & Musas Veneremque & illi
10 Semper hærentem puerum canebat,
Et Lycum nigris oculis nigroque
Crine decorum.

O decus Phœbi, & dapibus supremi
Grata Testudo Jovis, ò laborum
15 Dulce lenimen, mihi cunque salve
Rite vocanti.

Mercurialis custos vitrorum.] The Reason HORACE assigns for *Faunus's* Protection is modest. This God interests Himself in the Preservation of a *Lyric* Poet, in Consideration of *Mercury* the Father and Inventor of the *Lyre*.

O D E XIX.

TO HIS LYRE.

HORACE being commanded by *Augustus* to write the secular Hymn invokes his *Lyre* to inspire Him with Strains equal to so grand a Subject.

HAH! *Cæsar* calls.—Now, now, my charming *Lyre*, if to beguile the tedious Day I've frequent with Thee play'd beneath the sylvan Scene, found a sublime immortal Air. In Favor of a *latin* Muse revive such Strains as whilom You brought forth beneath the *lesbian* Patriot's Touch, who wak'd Thee into Voice. Tho' form'd for martial Deeds yet when He shone in fighting Fields or moor'd on oozy Ground his shatter'd Fleet, He sung the tuneful *Nine* and *Bacchus* gay, the laughing *Queen* and wanton *Boy* who ne'er deserts her Side, and *Lycus* in his early Bloom with jetty Eyes and jetty Hair.

Apollo's Glory, vocal Shell, who at the genial Feast dost charm the Sov'reign of the Gods, Thou pleasing Balm of human Anguish, assist when solemn I invoke thy Aid, and tune my Hymns for *Cæsar's* Ear.

REMARKS on ODE XIX.

* **A**UGUSTUS did HORACE the Honor to cast his Eyes on Him, for the Composition of the *secular Hymn*; which was in some Sort to declare Him the first *lyric* Poet of his Age. Sensible of this Distinction, and that He might better answer the Choice of so great a Prince, HORACE invokes *Alcæus's Lyre*, a *Lyre* agreeable to the Gods, for Assistance on this solemn Occasion.

† 1. *Poscimur.*] The Poet by the Smartness of this Beginning shews his prompt Obedience to the Orders He had been honor'd with.

† 2. *Quod & hunc in annum, &c.*] Beautiful is the Opposition between these Words and *lusimus*. HORACE considers all He has hitherto compos'd as trifling in Comparison of the Work *Augustus* requires.

* Horatio *seculare carmen componendum Augustus injunxit.* In the *Life* of HORACE attributed to *Suetonius*.

C A R M E N XX.

* A. U. C. DCCXXXVII.

IN LUDOS SECULARES.

POLYMETRUM SATURNIUM.

P R O L O G U S.

Propositâ argumenti dignitate, poeta animos ad audiendum comparat.

L. 3.
O. 1.

ODI profanum vulgus, & arceo.
Favete linguis: carmina non prius
Auditâ Musarum sacerdos
Virginibus puerisque canto.

ALTERA

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Quod is relative to *carmen*, and not to *quid* as sev'ral Interpreters wrongly imagin'd.

† 15. *Mibi cunque salve.*] *Cunque* is the same Thing as *quumcunque* in the ODE *scribâris Vario*, and signifies *quandocunque*, *quotiescunque*. The Phrase therefore must be open'd thus, *salve mibi te vocanti, quotiescunque te rite vocabo*; where 'tis to be remark'd that the Poet uses *salve* for *save*, which is pretty extraordinary.

† 16. *Rite.*] For *ritu* the *Latins* sayd *rite*, as They did *impete* for *impetu*. This was a Term of Religion denoting the Ceremonys prescrib'd for the exterior Worship of the Gods. The Force of this Word so essential to this Piece and which opens it's true Design has escap'd the Notice of Interpreters, nay of *du Hamel* Himself, altho' he perceiv'd the Relation between this ODE and the *secular Poem*. *Hæc porro odula*, says He, *videtur esse majoris carminis, puta secularis proœmium*. In the *Epilogue* of which Poem We shall see *rite* twice employ'd in the same Sense.

O D E XX.

A SATURNIAN PIECE

ON THE SECULAR GAMES.

P R O L O G U E.

HORACE seises the Attention of his Auditors by the Grandor of the Subject He undertakes to treat.

FAR off, far off the Man that is unhallow'd, such doth my Soul abhor. Sacred Attention to my Songs be pay'd. I the High-priest of *Jove's* harmonious Daughters pronounce to a selected Band of Youths and Virgins Verses never heard before.

PART

ALTERA PARS.

HYMNUS AD APOLLINEM.

Rogat Apollinem Chorus uterque, ut seculare carmen
probet ac tueatur.

L. 4.
O. 6.

5 DIVE, quem proles Niobæa magnæ
Vindicem linguæ, Tityosque raptor
Sensit, & Trojæ propè victor altæ

Phthius Achilles,

Cæteris major, tibi miles impar;

10 Filius quamquam Thetidos marinæ
Dardanæ turres quaterer tremenda

Cuspide pugnax.

Ille, mordaci velut icta ferro

Pinus aut impulsa cupressus Euro,

15 Procidit latè, posuitque collum in

Pulvere Teucro.

Ille non inclusus equo Minervæ

Sacræ mentito, malè seriatos

Troas, & lætam Priami choreis

20 Falleret aulam;

Sed palam captis gravis, heu nefas! heu!

Nescios fari pueros Achivis

Ureret flammis, etiâ latentés

Matris in alvo:

25 Nî tuis victus Venerisque grata

Vocibus Divûm pater adnuisset

Rebus Aenæa potiore ductos

Allite muros.

PART II.

HYMN TO APOLLO.

The *Chorus* of Youths and Virgins, after a long Elogy of *Apollo*, intreat this God to grant his Favor to the Verses They were to sing.

* GREAT God, not to be affronted with Impunity, Thou on the Race of *Niobe* aveng'd the Boast of a presumptuous Mother. The Lust and Obloquy of *Tityos* provok'd thy keenest Rage. *Achilles* too, th' invincible *Achilles*, just on the Point of conq'ring lofty *Troy*, receiv'd from thy Direction of the fatal Shaft the just Reward of his mad Insolence.

This Warrior to all others far superior found no Match in Arms but Thee. Born of the Goddess of the Seas, formidable for the Strokes of his murdering Javelin, He shook the Tow'rs of *Ilion*: yet as a stately Pine subdu'd by biting Steel, or as a Cypress by a Storm uprooted, so fell the Hero and so look'd his Giant-corse extended on the Dust.

Ne'er cou'd this valiant Chief have basely lurk'd within the Sides of the fam'd Steed to *Pallas* by Imposture consecrated. Too gen'rous to surprise the *Trojans* and the Court of *Priam* amid their ill-tim'd Feasts and midnight Revels, He wou'd in Face of Day his Force have pour'd upon the Foe, and made of the whole City but one blazing Pile, and, what alas! can't without Horror be imagin'd, inwrapt in *grecian* Fire poor Infants at the Breast, nay Babes yet latent in the Womb.

Thou didst at lenth prevale with *Jove* to obviate these Disasters. *Venus* his well-lov'd Daughter join'd her Pray'rs to thine. Heav'n's Sov'rein gave Consent that great *Aeneas* shou'd with better Auspices raise in a Country far remote the Walls of a new *Troy*.

Divine

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Doctor Argeæ fidicent Thaliæ,
30 Phœbe, qui Xantho lavis amne crines,
Dauniæ defende decus Camenæ,
Levis Agyieū.

PARS TERTIA.

Hortantur se mutuò pueri ac puellæ ad celebrandas
Apollinis ac Dianæ laudes.

CHORUS PUERORUM.

L. 1. **D**IANAM teneræ dicite virgines.
O. 21.

CHORUS PUELLARUM.

Intonsum, pueri, dicite Cynthium.

UTERQUE CHORUS.

35 Latonamque supremo
Dilectam penitus Jovi.

CHORUS PUERORUM.

Vos lætam fluviis, & nemorum comâ,
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi
40 Sylvis, aut viridis Gragi

CHORUS PUELLARUM.

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ
Fraternaue humerum lyrâ.

CHO.

Divine *Apolla*, whose Cheeks are deckt with Youth
eternal, whose Altars are erected in the public Ways,
whose Joy it is to bath in *Xanthus*' silver Flood, who
haft by thy wife Lessons form'd the Bards of *Greece*,
support the Glorys of a *latin* Muse.

PART III.

The Youths and Virgins incourage each other to re-
hearse the Praises of *Apollo* and *Diana*.

SEMICHORUS—OF YOUTHS.

* YOUNG Virgins, consecrate your Songs to
chast *Diana*.

SEMICHORUS—OF VIRGINS.

Sing, Boys, the Youth immortal of the *cynthian* God.

CHORUS OF BOTH.

Latona fair possess'd the Heart of *Jove*: let Us in
Praise of Her unite the choral Song.

SEMICHORUS—OF YOUTHS.

Sing YE the Goddeſs who delights in cryſtal
Floods and hants the gloomy Groves that nod o'er
Algidum's cold Mount, or *Erymanthus* black or verdant
Gragos.

SEMICHORUS—OF VIRGINS.

Extol, ye Males, with equal Praise *Theſſalia*'s Gar-
dens to *Apollo* ſacred; the Iſle of *Delos* honor'd by his
Birth; the Quiver, and the vocal Lyre his Brother
Merc'ry's Gift, which grace his Shoulders.

SEMI-

CHORUS PUERORUM.

45 Hæc bellum lacrymosum,

CHORUS PUELLARUM.

hic miseram famem,

Pestemque

UTERQUE CHORUS.

à populo & principe Cæsare in
Persas atque Britannos
Vestra motus aget prece-

PARS QUARTA.

PÆAN.

AD APOLLINEM ET DIANAM.

Preces pro imperii & imperatoris incolumitate.

UTERQUE CHORUS.

50 PHOEBE, Sylvarumque potens Diana,
Lucidum cœli decus, o colendi
Semper & culti, date quæ precamur
Tempore sacro :
Quo Sibyllini monuere versus
Virgines lætas puerosque castos
55 Dis, quibus septem placere colles,
Dicere carmen.

CHO.

SEMICHORUS—OF YOUTHS.

Diana will divert the Wast of War far from *Augustus* and his People:

SEMICHORUS—OF VIRGINS.

Far will *Apollo* drive the Mis'rys of a Famin and the Horrors of a Pest.

CHORUS OF BOTH.

Both Deitys by your Addresses mov'd will pour those Plagues upon the *parthian* Empire and the *british* Isles.

PART IV.

H Y M N

TO *APOLLO* AND *DIANA*.

Pray'rs for the Conservation of the Empire and Emperor.

CHORUS OF BOTH.

* **L**UCID Ornaments of Heav'n, *APOLLO* and *DIANA*, Divinitys ever ador'd and ever adorable, propitious hear the Pray'rs which at this holy Season We prefer, when by the Order of the *Sibyls* a chosen Choir of Youths and Virgins chant new Hymns in Honor of the gardian Gods of our seven Hills.

* SONG III.

CHORUS PUERORUM.

Alme Sol, curru nitido diem qui
 Promis & celas, aliusque & idem
 Nasceris, possis nihil urbe Româ
 60 Visere majus.

CHORUS PUELLARUM.

Rite maturos aperire partus
 Lenis Ilithyia, tuere matres;
 Sive tu Lucina probas vocari,
 Seu Genetyllis:
 65 Diva, producas sobolem; patrumque
 Prosperes decreta super jugandis
 Feminis, prolisque novæ feraci
 Lege maritâ.

UTERQUE CHORUS.

Certus undenos decies per annos
 70 Orbis ut cantus referatque ludos,
 Ter die claro totiesque gratâ
 Nocte frequentes.
 Vosque veraces cecinisse Parcæ
 Quod semel dictum est, stabilisque rerum
 75 Terminus servet, bona jam peractis
 Jungite fata.

Fertilis frugum pecorisque Tellus
 Spiceâ donet Cererem coronâ:
 Nutriant fetus & aquæ salubres
 80 Et Jovis auræ,

CHORUS PUERORUM.

Condito mitis placidusque telo
 Supplices audi pueros, Apollo.

SEMICHORUS—OF YOUTHS.

O Soul of Nature, SOL, for ever different and still the same, who from thy radiant Car dost pour the Day and at thy Pleasure stop it's rapid Course, may'st Thou in thy Gyration round the World never behold an Object greater than illustrious *Rome*.

SEMICHORUS—OF VIRGINS.

O Goddess, who of Births mature dost ease the teeming Womb, or *Ilithya* hearest Thou more joyful, or *Lucina* mild or *Genetyllis*? Under whatever Name Thou deign'st to be invok'd, let Mothers ever find a powerful Protectress in Thee; multiply our Families, succeed the Statutes of our Senat in Favor of the nuptial Bed, and grant that the connubial Law may prove a fruitful Source of Subjects for the State.

CHORUS OF BOTH.

That our Posterity in greater Crouds than We can form may celebrate for ever the same Games from Age to Age, and carol Hymns for three illustrious Days and three illumin'd Nights, as We do now.

And, YE infernal Goddesses, Dispensers of our Lives, who with eternal Truth pronounce the Oracles once will'd by Fate, Oracles whose sure Prefage is by the fix'd Events of Things confirm'd; add a long Series of happy Destinys to those Ye have already granted.

Let EARTH produce abundant Crops of Fruits for Man and Herbs for Cattel; let *Her* crown *Ceres* with her golden Ears; and let the tender Nurslings of our Flocks drink salutary Streams and breath the purest Air.

SEMICHORUS—OF YOUTHS.

With Sentiments of Mildness, O *Apollo*, regard thy youthful Vor'rys, sheath thy killing Shafts, and deign to hear our Vows.

CHORUS PUELLARUM.

Siderum regina bicornis audi,
Luna, puellas.

UTERQUE CHORUS.

- 85 Roma si vestrum est opus, Iliæque
Litus Etruscum tenuere turmæ,
Jussa pars mutare Lares & urbem
Sospite cursu :
Cui per ardentem sine fraude Trojam
90 Castus Æneas patriæ superstes
Liberum munivit iter, daturus
Plura relictis.
Dî, probos mores docili juventæ ;
Dî, senectuti placidæ quietem ;
95 Romulæ genti date remque prolem-
que & decus omne.

- Quique vos bobus veneratur albis
Clarus Anchisæ Venerisque sanguis,
Imperet bellante prior, jacentem
100 Lenis in hostem.

Jam mari terræque manus potentes
Medus, Albanasque timet secures :
Jam Scythæ responsa petunt, superbi
Nuper & Indi.

- 105 Jam Fides, & Pax, & Honos, Pudorque
Priscus, & neglecta redire Virtus
Audet ; adparetque beata pleno
Copia cornu.

CHO.

SEMICHORUS OF VIRGINS.

Fair Empress of the Stars, whose Crescent now shines bright in Heav'n, gracious accept the Supplications of the maiden Throng.

CHORUS OF BOTH.

Pow'rful Divinitys, if *your* Indulgence rais'd the Tow'rs of *Rome*; if by *your* Omens warn'd the Relicks of the *dardan* Race abandon'd *Ilium's* proud Abodes and landed prosp'rous on *Etruria's* Shore; if *your* foreseeing Care preserv'd the good *Aeneas* in his Country's Fall, to open to the Partners of his Fortune a Passage safe thro' *trojan* Fires, and fix 'em in Possession of a Realm more flourishing and lasting than their own: continue to their Progeny the like Benevolence; to human Virtues form the ductil Young; from Care and Toil secure the Old; with Subjects, Wealth and Honors crown the State.

But above all, may our illustrious Prince, sprung from the Blood of *Venus* and *Anchises*, who this Day offers on *your* Altars a Sacrifice of milk-white Heifers, long reign over Us, gen'rous to curb the rebel Neck, more gen'rous still to raise the suppliant Knee.

Now taught Obedience to the *roman* Pow'r the *Parthians* dread the Thunder of his Arm equally terrible by Sea and Land. Now They who wander thro' the *scythian* Gloom, now too the *Indians*, haughty as They lately were, submit attend his great Command.

Now *Faith* and *Peace* and *Honor*, now ancient *Chastity* and *Virtue* long neglected venture to shew their Heads again, and *Plenty* with disporting Hand pour on Us all the Fruits of *Amalthea's* Horn.

CHORUS PUERORUM.

Augur, & fulgente decòrus arcu
 110 Phœbus, acceptusque novem Camenis,
 Qui salutari levat arte fessos
 Corporis artus,
 Si Palatinas videt æquus artes,
 Remque Romanam Latiumque felix
 115 Alterum in lustrum meliusque semper
 Proroget ævum.

CHORUS PUELLARUM.

Quæque Aventinum tenet Algidumque
 Quindecim Diana preces virorum
 Curet; & votis puerorum amicas
 120 Adplicet aures.

UTERQUE CHORUS.

Hæc Jovem sentire Deosque cunctos
 Spem bonam certamque domum reporto.
 Doctus & Phœbi chorus & Dianæ
 Dicere laudes.

EPILOGUS.

AD PUEROS AC PUELLAS.

Admonet poëta ut superiora carmina rite recitent.

125 SPIRITUM Phœbus mihi, Phœbus artem.
 Carminis, nomenque dedit poëtæ.
 Virginum primæ, puerique claris
 Patribus orti,

Delia

SEMICHORUS—OF YOUTHS.

Phæbus, for Augury renown'd, who with such Grace dost draw thy golden Bow; who art the Glory and the Joy of the *aonian* Maids; who to the languid dost thy healing Balm impart and raise 'em into cheerful Health; if with Complacency Thou dost behold the Temple to Thee consecrated on Mount *Palatine*, transmit from Age to Age the Empire's flourishing Estate to latest Generations, and to it's Grandor always add a new Increase.

SEMICHORUS—OF VIRGINS.

And Thou, *Diana*, on the *Aventine* and *Algidum* ador'd, regard th' Addresses of these holy Priests, who the *sybilline* Oracles preserve in Shrines; and to this youthful Train on Them attendant bend a friendly Ear.

CHORUS OF BOTH.

Deputed in the public Name to sing in Concert *Phæbe's* and *Apollo's* Praise. We know that We are heard, and Home We carry sweet and certain Hopes that *Jupiter* and all the Gods are well-dispos'd to sign our Sute.

EPILOGUE.

TO THE YOUTHS AND VIRGINS.

HORACE exhorts Them to sing the preceding Hymns with due Form and proper Time.

PHOEBUS has all the Glory of MY Songs. My Genius and the Art of turning Verses 'till they flow harmonious, and that Fame which vests Me with the Quality of Poet are all by Him imparted. Do
L 4
Ye

Delix tutela Deæ, fugaces

130 Lynceus & cervos cohibentis arcu,
 Lesbium servate pedem, meique
 Pollicis ictum;

Rite Latonæ puerum canentes,

Rite crescentem face noctilucam,

135 Prosperam frugum, celeremque pronos
Volvere menses.

Nupta jam dices : ego Dîs amicum,

Seculo festas referente luces.

Reddidi carmen, docilis modorum

140 Vatis Horatî.

R E M A R K S
ON THE SECULAR POEM.

WITHOUT Contradiction this is one of the richest Productions of *lyric* Poesy, and it may be affirmed that H O R A C E in his five Books of ODES has not left Us any Thing so precious. Glorious was it for this Poet to have been chosen by *Augustus* to sing the *secular Games*. His Piece is, besides, a curious and singular Monument of the Ceremonys observ'd in this Festival. In short, 'tis the first Example We have of a *lyric* Composition as ancient as 'tis little known. The Reading of the Poem in the Form wherein I present it is sufficient to convince Us that H O R A C E has ev'ry Way equal'd the Dignity of his Subject, and from the following Remarks it will appear that Antiquity has left Nothing more finish'd and complete. The Occasion for which H O R A C E compos'd this Poem was especially remarkable by the Solemnity of three grand Festivals, which, tho' distinguish'd in their Institution, were by Degrees united so as to form but one, which lasted three

See Scalpers Critique three
on this ode in Deephin

Ode XX. HORACE'S ODES. 225

Ye then, noble Nymphs and Youths of *Rome*, *Diana's* gardian Care, whose Arrows stop the rapid Flight of Deers and Lynxes, note carefully the Cadence of these *sapphic* Verses, and tune your Voices to the Accents of my Lyre.

Sing with Solemnity *Latona's* Son. Sing, as the Rites direct, the Goddess who lights the Flambeau of the Night, into the Bosom of the Earth insinuates Fertility, and by her various Luster regulates the Course of Months.

Soon in the nuptial State engag'd with Pleasure will Ye call this Day to Mind. I had the Honor, each of You will say, at the last *sec'lar* Games to sing the Hymns which *HORACE* for that Feast compos'd, nor were his Verses to the Gods displeasing.

three Days and Nights. They were call'd *ludi Terentini*, *ludi Seculares*, and *ludi Apollinares*.

* In the early Times of *Rome*, that is under the Kings, one *Valefius Valefius*, who liv'd in the Country of the *Sabines*, had two Sons and a Daughter smitten with the Plague. He receiv'd, 'tis sayd, Orders from his domestic Gods to go down the *Tiber* with his Children to a Place nam'd *Terentum* at the Extremity of *Mars's* Field, and there make Them drink Water warm'd on *Pluto's* and *Proserpine's* Altar. Upon drinking it the Children were perfectly cur'd. The Father by Way of Thanksgiving offer'd in the same Place Sacrifices, celebrated Games, and with Banquets adorn'd the sacred Beds of State (*lectisternia*) during three Nights. In 245 a violent Pestilence accompany'd with several Prodigys having thrown the City into a Consternation, *Publius Valerius Poplicola* offer'd on the same Altar Sacrifices to *Pluto* and *Proserpine*, and the Contagion ceas'd. Sixty Years after They reiterated the same Sacrifices by Order of the *sibylline* Priests, adding thereto the Ceremonys prescribed

scrib'd by the Books of the *Sibyls*; and then it was enacted that these Feasts shou'd be celebrated for ever at the End of each Age. Hence They were call'd the *secular Games*. Not long after, during the second *punic War*, They instituted the *apollinar Games* in Honor of *Apollo* and *Latona*. These They celebrated yearly, but They were not distinguish'd from the *secular Games* in the Year of the Representation of the latter.

Very considerable was the Preparation for these Games. Thro' the Provinces They sent Heralds to invite all the World to the Celebration of a Feast They had never seen before, and shou'd never see again. To the People They distributed Wheat, Barley, Beans and lustral or expiatory Compositions. In the Night They sacrific'd to *Pluto*, *Proserpine*, the *Destinys*, the *Ilithyias* and the *Earth*; in the Day to *Jupiter*, *Juno*, *Apollo*, *Latona*, *Diana* and the *Genii*. All Night They watch'd and made Supplications. On Couches They plac'd the Statues of the Gods and serv'd up to Them the most exquisit Daintys. In fine, during the three Days of the Festival They sung three different Songs, as *Zosimus* assures Us, and exhibited to the People various Spectacles. The Scene of the Feast chang'd every Day; on the first, They assembled in *Mars's Field*; on the second, in the *Capitol*; and on the third, upon Mount *Palatine*.

POLYMETRIUM SATURNIUM.] I have shewn at large in my Treatise of the *latin Versification* that the *Romans* imitated the *Greeks* in certain *lyric Compositions* consisting of several Parts, each of which contain'd a particular Combination of Measures, and which being disunited from the whole might separately form so many small ODES. Of all the *latin Pieces* remaining in this Way HORACE's *secular Poem* is the most ancient, but not the only one. *Claudian*, *Terentianus*, *Maurus*, *Ausonius*, and *Martianus Capella* furnish several others, which have serv'd as Models to some modern Poets. That of *Claudian* is upon *Honorius's* Marriage, and begins by this Verse, *Princeps corusco sidere pulchrior*. We must not confound these

these *Poly-meters* with the *Pam-meters*, which were a Kind of Poetry very like our *French* Pieces of irregular Verses, where Verses of all Sizes were employ'd without any regular Return, and without any uniform Combination. These Verses were called *saturnian* from an ancient Town of *Tuscany* nam'd *saturnia*.

✧ 1. ODI PROFANUM VULGUS.] This magnificent Strophe has a fine Effect at the Head of this Piece. The Poet assumes the Tone of a Man inspir'd. It was not possible to propose his Subject in a Manner more noble and more capable of impressing Respect.

✧ 4. *Virginibus puerisque.*] *Ter novem illustres pueri,* says *Zosimus*, *cum totidem virginibus hymnos & Pæanas canunt.* This first Quatrain bears sensible Marks, which clearly justify the Liberty I have taken of placing it at the Head of the *secular* Poem. The Poet begins by two Forms of Religion, *Odi profanum vulgus, & Favete linguis.* Hence his Object must be a Ceremony consecrated to the Worship of the Gods. He declares He is going to pronounce Verses to two Choirs of Youths and Virgins, *virginibus puerisque*; and He adds that those Verses were never yet heard by any one, *carmina non prius audita.* Cou'd He point out the *secular* Poem in a more expressive Manner? For what other Occasion cou'd He seriously say that They had never heard the Verses He was going to pronounce? Mr. *Dacier* cannot help granting that H O R A C E speaks here of his *secular* Poem. He afterwards wracks his Brains to adjust these four Verses to the ODE *Regum timendorum*; but after all the forc'd Explications He endeavors to give them for that Purpose, He is constrain'd to own that this Quatrain is a Kind of general Preface, which has no particular Relation to that ODE, and that it shou'd be sever'd from it by leaving a Space betwixt them. In short, it seems ridiculous that H O R A C E shou'd address his Discourse to Children with an Intention of inculcating Maxims of Morality far above their Comprehension; whilst He excludes from his Instructions Persons more advanc'd in Years, who were alone in a Con-

a Condition of profiting by them. Hence *Scaliger* had Reason to say that this Strophe was intirely forein to the Work. If it's true Place has not been hitherto discover'd, it is not H O R A C E's Fault, but merely the Effect of that Disorder in which, for Want of Criticism, the Works of this excellent Poet have been transmitted to Us, as I have sayd in the Preface.

¶ 5. *Divæ.*] This Invocation forms the second Part of this Poem. H O R A C E cou'd not address Himself to any Divinity more properly than to *Apollo*, in whose Temple the greatest Solemnity of the *secular* Games was perform'd, and this too with a View of paying Court to *Augustus*, who honor'd this God particularly, who had erected a Temple for Him on the *ælian* Shore, and lately dedicated another to Him in his own Palace. The Poetry of this Part is beautiful. 'Tis highly probable that it was sung by the Youths and Virgins together on the first Day of the Feast in *Mars's* Field. We find in it a *lyric* Boldness nearly ally'd to Enthusiasm. After this Word *Divæ* the direct Construction requires us to seek out the last Quatrain doct^r *Argeæ*, &c. What lies between is one Parenthesis of 24 Verses. The Idea of *Troy* and of *Achilles* has carry'd the Poet into an Excursion, which cou'd not be excus'd, if He had not done it on Purpose, to flatter a Prince who deriv'd his Origin from the *Trojans*. The Interpreters, says Mr. *Dacier*, imagined this was a *secular* Poem; but certainly They were mistaken, nor had They fallen into this Error if They had reflected that the Poet never speaks in the *secular* Poem. Notwithstanding this affirmative Decision, I clearly perceive that Mr. *Dacier* is most certainly mistaken and not the Interpreters. What deceived Him was his imagining that the Poet spoke here in his own Name, and that this second Part constituted but one Ode with the four Strophes of which I have form'd the *Epilogue* of this Poem. We shall presently see that those two Parts ought to be separated, and that this contains Nothing which might not be spoken by the Youths and Virgins. The Poet does not speak thro' the whole Poem but in the Exordium and Conclusion.

† 29. *Argæe*.] In this Correction I follow Mr. Cuningam. The Poet here unites the greek and latin Muse, because at the *secular* Games They sung Verses in both Languages, as *Zofimus* has expressly remark'd: *hymnos & Pæanas Græcâ Romanâque linguâ canunt.*

† 33. *DIANAM TENERÆ*, &c.] This third Part of the Poem was sung on the second Day in the Capitol. It is of a different Character from the second and fourth, and is not without it's Beautys. The Constructions are natural, the Style smooth, and the Images rural. Such Variety in these three consecutive Songs is an Effect of our Poet's good Taste. This appears to be only a Preparation to the following Part, but is at Bottom a Panegyric on *Apollo*, *Diana* and *Latona*. I venture to affirm that all the Commentators are here for Me. Some say this Piece was made for the *secular*, others for the *apollinar* Games. They are all in the Right, and all agree whilst They imagin They contradict one another; since these two Games compos'd but one Feast in the *secular* year, as I say'd already. Some however are mistaken in fancying that the Poet Himself invites the Children to sing the following Hymn. * One of our latest Interpreters has very rightly perceiv'd that these Verses were to be sung alternately by the Youths and Virgins.

† 34. *Intonsum*.] The Ancients always gave long Hair to *Apollo* and *Bacchus*. *Levis* in the 32d verse signifies beardless.

† 45. *Hæc bellum*, &c.] This Correction was propos'd by Dr. Bentley, and it is sufficient to follow the Poet's Thought to see the Necessity of it. It may be observ'd in this and the following Piece, that the Band of Youths never speaks alone, but that of the Virgins does the same immediately after. Now if this last Quatrain be given to the former, there will be Nothing left for the latter to say, and the only Method to prevent this is to make Them jointly say the Close of this little Piece. I add that HORACE never unites the two Bands but to sing in common the Praises of *Apollo* and *Diana*, or of *Latona* in whom both are

* *John du Hamel*,

interested, or to speak of Things which have no particular Relation to the two former. Since therefore the Bands should be here united, it follows that *Apollo* and *Diana* should have each a share in these four last Verses. In fine, 'tis highly improbable that the Poet, after having in the three precedent Strophes extol'd the Attributes of these two Divinitys, would all on a sudden exclude *Diana*, and speak only of the Power of *Apollo* and of the Pray'rs that ought to be address'd to Him. By putting *hæc* at the Beginning of this Strophe in the Place of *hic*, that is by changing only a Letter, ev'ry Thing is found in Order; the Decencys are observ'd, and the Regularity of the Choirs is not infring'd.

✧ 48. *Motus aget.*] Tho' this falls grammatically upon *Apollo*, yet for the Sense it extends also to *Diana*. We have already remark'd several similar Examples. The Poet attributes to *Diana* the Pow'r of averting Wars, and so did *Callimachus* before Him in the Hymn He compos'd in Honour of that Goddess.

PÆAN.] According to *Zosimus* there ought to be among the secular Songs *hymni* & *Pæanes*. These two Pieces differ'd only in Style, which ought to be more exalted and pompous in the latter than in the former. Hence I give the Name of *Hymn* to the first Song, and that of *Pæan* to the third. *Scaliger* very justly calls this last *carmen* EPIPOMPEUTICON.

✧ 49. *PHOEBE SYLVARUM, &c.*] On the last Day of the Feast They went to the Temple of *Apollo palatinus*. The two Choirs repaired thither to sing this fourth Part, which properly terminates the secular Poem. It is apparent that for this last Piece HORACE reserv'd ev'ry the most beautiful Thing He had to say. Erudition, Copiousness, Delicacy, in a Word ev'ry Thing that can value a Piece of Poetry to Men of Taste is to be found here. I further remark in general a four fold Attention in the Poet to vary his Songs. The first He consecrates to *Apollo* alone, in the second He associates with Him *Diana* and *Latona*, and He joins in the third the other Divinitys

vinitys who had Part in this Feast. In the first and third He has imploy'd the same Composition of Verses, as most harmonious; but He has taken Care to interfert a Piece of a very different Composition, to avoid an annoying Uniformity. Nor is even the Manner of singing 'em the same. In the first the two Bands sing continually together, in the others They sometimes sing alternate, and sometimes in Chorus; but with this Difference that the two Bands sing together at the Beginning of the third, and separately at the Beginning of the second. Lastly the Variety is observ'd even in the Kind of the Pieces. The first and last are Hymns; but they are sunder'd by another Piece which precisely is but an ODE, and even the two Hymns are of a different Name and Character.

† 68. *Feraci lege marita.*] That is *marita feminas lege feraci novæ prolis*, marry the Women by Virtue of the new Law in their Favor. It may also be explain'd, & *super maritâ lege, quæ ferax est novæ prolis*, which amounts to the same Thing. However I prefer the former Explication.

† 69. *Undenos decies per annos.*] There have been two Opinions among the *Latins* upon the Duration of an Age. Before *Augustus* it was precisely a hundred Years, which Number was specify'd by the *Sibyl* in these two Verses: *quum longissimum venerit hominibus vitæ tempus, ad annorum centesimum circulum means, EIS ETEÔN HECATONTADA CUCLOH HODEUSAS.* The fifth *secular* Games gave Occasion to a new Sentiment. *Augustus*, who was then Emperor, being persuaded that it was of extreme Consequence to the State to celebrate this Feast, gave Orders to the *Quindecimviri* or Priests of the *Sibyls* to consult at what Time of the current Age They ought to be represented. They perceived that They had omitted Them in 705 under *J. Cæsar*, thought of a Method for covering their Fault, out of Fear of being made responsible for all the Calamitys which had afflicted the Empire during the civil Wars. Three Things clear'd the Way for this Imposture. They were the sole

Depositarys

Depositorys of the *sibylline* Books; it was not generally agreed what Year should serve as a fixed Point to regulate that of the *secular* Games; and People differ'd about the Date of those that had been represented since the Foundation of *Rome*. The Priests did not fail to take an Advantage of this Diversity of Sentiments, and to flatter *Augustus* They persuaded Him that the *secular* Year was regularly to fall on the Year 737. For this Purpose They publish'd Commentaries on the *sibylline* Books, wherein They prov'd by the very Words of the *Sibyl*, that the Age was to consist of an 110 and not only of a 100 Years. The Passage produc'd by Them is the very one I just now quoted, where instead of *HECATONTADA*, which signifies the Space of a 100 Years, They substituted *HECATONDECA*, which signifies a 110 Years. The Authority of these Priests being infinitely respected by a superstitious Nation erected Falshood in an Instant on the Ruins of Truth; nor cou'd any one give Them the Lye, since it was forbidden under Pain of Death to communicate the Books of the *Sibyls*. The Prince charm'd to find that the Gods had to his Time reserv'd the Celebration of so grand a Festival, gave a Sanction to the Error by issuing Edicts to authorise the Discovery of the Priests. Either thro' Flattery or Credulity *HORACE* gave into it as well as others; and indeed He would have been very unpolite and indiscrete to follow the ancient Sentiment in a Piece He compos'd by *Augustus's* Command, and which was to be sung in Presence of the Prince and the Priests, in the Name of the whole Empire.

† 70. *Cantus referatque ludos.*] They actually sung several Hymns, and celebrated sev'ral Games. *HORACE* speaks correctly when He says *ter referat cantus*.

† 71. *Grata nocte.*] The Coolness of the Night gave a new Agreeableness to these Diversions, not to mention the Illuminations which were then made in the Temples, public Places and Gardens: *lumina cum rogis accenduntur*, says *Zosimus*.

‡ 89. *Sine fraude.*] Without receiving Harm. We have already seen this Expression in the ODE *Bacchum in remotis.*

‡ 99. *Imperet bellante, &c.*] The Construction is remarkable, nor has it been hitherto discover'd. Prior is for *prius, potius*; and *bellans* is oppos'd to *lenis*. Thus *Augustus lenis imperet potius parcendo hosti sub-jecto quam debellando armatum*, as I have render'd it in the Translation.

‡ 105. *Pudor priscus.*] The Laws which *Augustus* made for the Celebration of the *secular Games* furnish'd a present Example of his Attention to the Regulation of Manners. Not only did He ordain that the three Eves shou'd be celebrated with the greatest Modesty, but also forbid the young Folks of either Sex to appear at these nocturnal Ceremonys, unless accompany'd by some Relation old enough to watch over Them and to be responsible for their Conduct. But the Poet had also in View the Laws establish'd by this Prince the preceding Year, *de pudicitia, de maritandis ordinibus, &c.*

‡ 115. *Alterum in lustrum.*] *Lustrum* is not the same with *ævum* in the following Verse, as some Commentators imagin; for then the Poet wou'd say the same Thing twice. He rises from one to the other by a Kind of Gradation. He begs of the Gods still to augment the Glory of *Rome* from Lustre to Lustre and from Age to Age.

‡ 125. *SPIRITUM PHOEBUS, &c.*] These four last Strophes have hitherto appear'd at the End of the ODE *Dive quem proles*, of which I have made the second Part and the first Song of this Poem. Two Things deceiv'd the ancient Grammarians and the first Transcribers. First, the Verses of these two Pieces are *sapphic*; now We have already seen that this Conformity of Versification produc'd the same Confusion in the ODES *Laudabunt alii & Albus ut obs- curo*. Secondly, *Phæbus* is mention'd in both, and upon this second Relation added to the first, They
douted.

doubted not but it was one and the same Piece. But it was easy to perceive that they are in Fact very distinct, if They had taken Notice that the former is a Hymn, not so the latter; that the Poet addresses Himself to *Apollo* in the one, and to Children in the other; and that They have no other Connexion but that of being different Parts of the same Whole, I mean of the *secular* Poem. Mr. *Dacier* perceiv'd something of this when He confess'd that these four Strophes ought to be separated a little from the others. But his Lights carry'd Him no farther.

‡ 129. *Tutela Deæ.*] *Diana* presided over the Birth and Education of Children; *Dianæ sumus in fide puellæ & pueri integri*, says *Catullus*.

‡ 151. *Lesbium pedem.*] He mentions only *sapphic* Verses, because They form the greatest Part of the three Pieces that were to be sung. The Poet exhorts the Youth to observe carefully two Things; the Measure of these Verses, *Lesbium pedem*; and the Cadence of the Air, *pollicis ictum*: for the Ancients mark'd the Cadence not only with the Foot, but also with the Thumb, as We learn by these Verses of *Tertianus Maurus*:

Quam pollicis sonore, vel plausu pedis

Discriminare, qui docent artem, solent.

HORACE by a poetic Image represents Himself here as beating Time whilst the Choirs sing.

It is a very sensible Pleasure to me to find that I have scarce made any considerable Change in this Poem, of which the Learned and the Critics have not already seen the Necessity. I have persu'd their Doubts, I have carry'd on their Conjectures, I have endeavor'd to remove their Difficultys, and by advancing in the Roads They have open'd for Me, I flatter my self I have been lucky enough to reduce several misplac'd Pieces to their natural Order, and to form out of these different Parts a regular Whole.

13 JY 63

End of the fourth BOOK of the ODES.

Q. HORA.

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Q. HORATII FLACCI
LYRICORUM CARMINUM
LIBER QUINTUS.

THE
O D E S
O F
H O R A C E.
BOOK FIFTH.

FOR THE
MUSEUM OF
LITERATURE



OF
THE
MUSEUM
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T A B L E

O F T H E O D E S

Contain'd in the fifth BOOK,

Compos'd between the Years 738 and 745 of Rome.

That is,

Between the 49 and 56 of *H O R A C E*.

New Distribution.		Old Distribution.	
		Book.	Ode.
1.	B eatus ille.	5	2
2.	O formosus adhuc.	4	10
3.	O matre pulchrâ.	1	16
4.	O tium Divos.	2	16
5.	Æ li vetusto.	3	17
6.	N on ebur neque aureum.	2	18
7.	V elox amœnum.	1	17
8.	A t ò Deorum.	5	5
9.	J am jam efficaci.	5	17
10.	N e fortè credas.	4	9
11.	P indarum quisquis.	4	2
12.	E heu fugaces.	2	14
13.	Q uid immerentes.	5	6
14.	R egum timendorum.	3	1
15.	D ivis orte bonis.	4	5
16.	Q ualem ministrum.	4	4
17.	Q uæ cura patrum.	4	14
18.	D escende cœlo.	3	6
19.	P hœbus volentem.	4	15
20.	E xegi monumentum.	3	30

Q. HORATII

Q. HORATII FLACCI
 LYRICORUM CARMINUM
 LIBER QUINTUS.

C A R M E N I.

Alfius fenerator, velut artis suæ pertæsus, laudat vitam rusticam; sed mox, avaritiâ victus, ad ingenium & pristinam vivendi rationem redit.

L. 5.
 O. 2.

BEATUS ille, qui procul negotiis,
 Ut prisca gens mortalium,
 Paterna rura bobus exercet suis,
 Solutus omni fenore.
 5 Neque excitatur classico miles truci;
 Neque horret iratum mare;
 Forumque vitat, & superba civium
 Potentiorum limina.

Ergo aut adultâ vitium propagine
 10 Altas maritat populos,
 Inutileſve falce ramos amputans
 Feliciores inferit;

Aut

THE
O D E S
O F
H O R A C E.
BOOK V.

O D E I.

Perfused of the Felicity of a rural Life *Alfius* the Usurer forms a Design to renounce his unworthy Traffic and spend the Remainder of his Days in the Country; but, his Passion thwarting his Scheme, his natural reflections, his reasonable Projects, his flatt'ring Ideas of a pure and constant Happyness suddenly vanish, and He remains as before the Prey of his own unhappy Avarice.

SURE Peace is his, who from the busy World retir'd, and from all Cares of Money free, like the primæval Race of Men with his own Oxen plows paternal Grounds; who by the Trumpet's dreadful Sound is never summon'd to the martial Strife; who never temts the Fury of the Deep; who wisely flies the bawling Bar, and the proud Structures of the haughty Great.

He or to lofty Poplars weds the marryageable Tendrels of his Vines; or from their Stock unbearing Branches lops, and grafts more happy Cyons in their Stead. Now from the long with-drawing Vale pleas'd

He

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- Aut in reductâ valle mugientium
 Prospektat errantes greges;
 15 Aut pressa puris mella condit amphoris;
 Aut tondet infirmas oves.
 Vel quum decorum mitibus pomis caput
 Autumnus agris extulit,
 Ut gaudet insitiva decerpens pyra,
 20 Certantem & uvam purpuræ,
 Queis muneretur te, Priape, & te, pater
 Sylvane tutor finium!
- Libet jacere modò sub antiquâ ilice,
 Modò in tenaci gramine:
 25 Labuntur altis interim ripis aquæ;
 Queruntur in sylvis aves;
 Fontesque lymphis obstreperunt manantibus,
 Somnos quod invitet leves.
 At quum tonantis annus hybernus Jovis
 30 Imbres nivesque comparat,
 Aut trudit acres hinc & hinc multâ cane
 Apros in obstantes plagas;
 Aut amite levi rara tendit retia,
 Turdis edacibus dolos;
 35 Pavidumve leporem, & advenam laqueo gruem,
 Jucunda captat præmia.
 Quis non malarum, quas amor curas habet,
 Hæc inter obliviscitur?
 Quod si pudica mulier in partem juvans
 40 Domum atque dulces liberos,
 (Sabina qualis aut perusta solibus
 Pernicis uxor Appuli)
 Sacrum vetustis extruat lignis focum,
 Lassi sub adventum viri;
 45 Claudensque textis cratibus lætum pecus,
 Distenta siccet ubera;
 Et horna dulci vina promens dolio,
 Dapes inemtas adparet;
 Non me Lucrina juverint conchyliâ,
 50 Magisve rhombus aut scari;

He beholds his lowing Herds dispers'd upon the cheerful Green; and now in purest Jars stores up his Honey from the Combs exprest, or sheers his overburden'd Sheep.

When in our Orchards *Autumn* rears his Head with Fruits mature adorn'd, how is He pleas'd to gather juicy Pears from Trees himself did graft, or clustering Grapes whose ardent Flame disputes it with the brightest Purple! Of these He makes Oblations to the Pow'rs who watch his Gardens and defend his Bounds. *here*

Is He inclin'd to rest his careless Limbs beneath the Shadow of an aged Oak, or on the ever-thriving Grass? Nat'ral Cascades from neighb'ring Hills and the soft Chide of gurgling Streams in Concert join with the melodious Notes of airy Choristers to tempt the Swain to gentle Sleep.

Does the keen Year of raging *Jove* return with congregated Snows and Rain? He by the lively Chase eludes the Rigor. Now ply'd on ev'ry Part by well-mouth'd Hounds the savage Boar he drives into his swelling Toils; and now on polish'd Rods extends his finest Nets r'insnare the greedy Thrush; anon in guileful Springs intercepts the timid Lev'ret or the foreign Crane, delicious Recompense of hard Fatigue.

Who amid Joys like these not soon forgets the Pains and pining Weaknesses of Love?

But if a Consort chast and harmless like *sabine* Matrons or the swift *Apulian's* Sun-burnt Dame, sharing his Cares o'erlees his darling Children and his House; if she in Pens shuts up the bleating Ewes and dreins their swelling Teats; if on the sacred Hearth she rears against her weary Lord's Return a flaming Pile of juceless Boughs; if with a luscious Cade of Must and Meats unbought she loads his Board: Not Oysters of the *lucrin* Lake, nor Turbots choice, nor Gilt-heads rare which from the eastern Seas a Storm that bears *Jove's* Thunder on it's Wing's wafts sometimes to the *latian* Coasts cou'd yield Me better Cheer. *new Wine*

- Si quos Eois intonata fluctibus
 Hyems ad hoc vertat mare.
 Non Afra avis descendat in ventrem meum,
 Non attagen Ionius
 55 Jucundior, quàm lecta de pinguissimis
 Oliva ramis arborum,
 Aut herba lapathi præta amanti, & gravi
 Malvæ salubres corpori,
 Vel agna festis cæsa Terminalibus,
 60 Vel hædus ereptus lupo.
 Has inter epulas ut juvat pastas oves
 Videre properantes domum!
 Videre fessas vomerem inversum boves
 Collo trahentes languido;
 65 Positosque vernas, ditis examen domûs,
 Circùm renidentes Lares!
 Hæc ut loquutus fenerator Alfius,
 Jam jam futurus rusticus,
 Omnem relegit idibus pecuniam;
 70 Quærit calendis ponere.

REMARKS on ODE I.

NEVER was HORACE more delicious in his Style, more elegant in his Expressions, or more harmonious in his Versification than in this *satiric* Piece. So easy are the Constructions that 'tis difficult to find one that stands in Need of Explication.

¶ 24. *In tenaci gramine.*] I explaine HORACE here by Ovid who gives *Grass* the Epithet of *inexterabile* that can by no Art be eradicated.

¶ 27. *Fontesque lymphis, &c.*] *Obstrepunt* is not to be refer'd to *avibus*, as Mr. Dacier pretends, but to *jacenti*. Here is again the Figure of Opposition so much us'd by our Poet. He says *fontes obstrepunt quod invitet somnos*, for *fontes edunt strepitum qui somnos conciliet*. These two Ideas seem opposit, Noise banishes

African Turkey-pouts, *ionian* Snites, and all the costly Names that glorify a Feast; wou'd be less grateful to my Palate than Olives gather'd from my fertile Boughs, a little Sorrel from the verdant Mead, Mallows that keep the loosen'd Body sound, a Lambkin slain for *Terminus's* Festival, or a Kid rescu'd from the Jaws of a voracious Wolf.

A mid these frugal Meals, what Joy to see his well-fed Flocks haste to the Fold in Rows, his hara's'd Steers trail heavily th' inverted Plow, around his cleanly Hearth a Troop of Slaves, sure Indication of a wealthy Mansion!

Thus spoke the Usurer *Alfius* resolv'd t'imbrace a Country-life. He call'd in all his Money on the *Ides*, and then—at highest Int'rest sought to put it out upon the Calends of the following Month.

banishes sleep; but the Noise of Waters has this in particular that it lulls to Sleep.

‡ 29. *Tonantis Jovis.*] In *Italy* the Transition from Autumn to Winter is frequently accompany'd by Tempests and Thunder.

‡ 51. *Hyems intonata fluctibus.*] That is *procella fluctibus incussa cum tonitru.*

‡ 66. *Renidentes Lares.*] This in poetic Language signifies a clean Hearth. Perhaps too *renidentes* here signifies *ridentes* to denote that these Gods rejoyc'd to see Themselves surrounded by a numerous Family.

‡ 67. *Hæc ut loquutus.*] Wonderful is the Poet's Address in not discovering the Person who speaks but in the Close of the Piece.

‡ 70. *Calendis ponere.*] Mr. Dacier does Violence to the Text in the understanding by these Words that *Alfius* put out his Money on the same Day of the *Ides*

for the Term of the *Calends*, for if *relegit idibus* signifies *He call'd it in on the Ides*, *ponit calendis* must signify

C A R M E N II.

A. U. C. DCCXXXVIII.

A D L I G U R I N U M.

Monet ne sibi de formâ nimiùm placeat.

L. 4.
O. 10.

O FORMOSUS adhuc, & Veneris muneribus potens,
Insperata tuæ quum veniet bruma superbiæ,
Et quæ nunc humeris involitant, deciderint comæ,
Nunc & qui color est puniceo flore prior rosæ,
5 Mutatus, Ligurine, in faciem verterit hispidam:
Dices heu! (quoties te in speculo videris alterum)
Quæ mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genæ?

R E M A R K S on ODE II.

TO idolise his own Beauty wou'd be monstrous in a Man, were it less practis'd; 'tis however an insupportable Insipidity; 'tis a Sottishness which Custom cannot justify. This was the Failing of *Ligurinus*. He was young, beautiful and well-made, but He marr'd all these Advantages of Nature by a ridiculous Pride. HORACE uses a very simple but very effectual Method for his Reformation. To young *Ligurinus* He presents old *Ligurinus*, and shews Him that this vane Beauty He is so proud of must one Day be a Prey to the Voracity of Time. Delicate is the Turn of this Piece and noble the Expression.

¶ 1. *Formosus*.] This is in the *attic* Manner for *formose*; or it may be an *Ellipsis* for *Ligurine, qui formosus es*.

2. *Bru-*

nify that *He did not put it out 'till the Day of the following Calends.*

O D E II.

To LIGURINUS.

He advises him not to be conceited of his Beauty.

O LIGURINUS lovely *still, still* of thy Youth and Beauty proud, when wintry Age unlook'd-for blasts the Glories of thy Form; when all those radiant Tresses fall which o'er thy Shoulders wave; and when that lively Teint, which now the damask Rose outvys, to Wrinkles and a bristling Beard gives Place, *then*, as th' impartial Mirror shews the dismal Change, You'll cry, "*Alas! why in my Bloom enjoy'd I not my present Dispositions? or with the Sentiments I have To-day why not return my Charms unrifled?*"

† 2. *Bruma.*] Dr. Bentley, having prov'd without Reply that the Reading of the Mss. *pluma venit tunc superbia* is Fustian in ev'ry Sense the Interpreters give it, proposes the lucky Correction I have plac'd in the Text. *Bruma* differs very little from *pluma*, the two first Letters carelessly form'd in some of the first Cops possibly occasion'd the Mistake. In all Ages Youth has been compar'd to Spring, a more advanc'd Age to Autumn, and Old-age to Winter. *Bruma* is therefore here for *hyems ætatis*. But what sensibly shews that *bruma* proceeded from HORACE's Pen, is that the rest of the Piece is a Continuation of the Metaphor; *deciderint comæ & facies hispida* are Expressions equally futed to Old-age and Winter.

† *Tuæ superbiæ.*] For *tibi superbo*. Thus Poets express Themselves.

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† 5. *Ligurine*.] This Correction, says *Torrentius*, is authoris'd by two of the most ancient and best Mss; and it is the Reading of *Minelly*, Dr. *Bentley* and Mr. *Cuningam*. *Verterit* is us'd in a neuter and absolute Sense, as the Grammarians speak, for *se verterit*, *versus fuerit*, which is very good *Latin*. HORACE says therefore to *Ligurinus*, *quum color mutatus transierit in faciem hispidam*. The Grammarians who chang'd *Ligurine* into *Ligurinum*, in Order probably to give a Government to *verterit*, shou'd have remark'd, in the first

C A R M E N III.

AD TYNDARIDEM.

Gratidiam Tyndaridis matrem Horatius maledicis verbis laceraverat. Offensum filiae animum lenire aggreditur, iracundiae impotentiam maxime causando.

L. 1.
O. 16.

O MATRE pulchrâ filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis; sive flammâ,
Sive mari lubet Hadriano.

5 Non Liber æquè, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Dindymene, non acuta
Sic geminant Corybantes æra
Tristes ut iræ: quas neque Noricus
10 Deterret ensis, nec mare naufragum,
Nec sævus ignis, nec tremendo
Iuppiter ipse ruens tumultu.

See =

Sic -

~~244~~

244

Fertur

Ode III. HORACE'S ODES. 247

first Place, that *tue, dices, and videris* require *Ligurine*; without which, *Ligurinus* might be taken for a Person different from Him to whom HORACE addresses Himself: and secondly, that *color vertit Ligurinum in faciem hispidam* is a strange and unintelligible Construction.

¶ 8. *His animis.*] That is *nibi ita animato*. This is the Reflexion of all old People. What a Pity that it always comes too late!

O D E III.

To TYNDARIS.

Tyndaris was highly provok'd by a Lampoon HORACE had written upon her Mother *Gratidia*. The Poet begs Pardon for it, and pleads in his Excuse the Violence of Anger which hurrys Men into the strangest Extravagances.

FAIR Nymph, beyond thy charming Mother fair, the Guilt of my Lampoons demands their Doom. Be *that* whate'er thy Vengeance shall pronounce, Or sink them in the rageful Main, or damn them to devouring Fire.

But yet consider to what Height fell Anger may transport Us. A greater Tempest does not shake the Soul, when in the hallow'd Shrine the Priests of *Bacchus* or *Apollo* feel th' inspiring Pow'rs; or when the *Corybantes* clang with double-sounding Strokes their shrilling Cymbals. No Force can curb this boundless Passion. Dantless it rushes upon brandish'd Swords, defys the Surges when with Shipwrecks frow'd, darts into raging Flames, and even braves the Bolts of *Jove*, when from *Olympus'* Height He plunges downward with tremendous Tumult.

Fertur Prometheus addere principi
Limo coactam particulam undique,

15 Defectam & insani leonis
Vim stomacho adposuisse nostro.

Iræ Thyesten exitio gravi

Stravere, & altis urbibus ultimæ

Stetere causæ, cur perirent

20 Funditus, imprimeretque muris

Hostile aratrum exercitus insolens.

Compesce mentem. Me quoque pectoris

Tentavit in dulci juventâ

Fervor, & in celeres iambos

25 Misit furentem. Nunc ego mitibus

Mutare quæro tristia; dum mihi

Fias recantatis amica

Opprobriis, animumque reddas.

REMARKS on ODE III.

† 2. *CRiminosi iambis.*] These *satiric* Verses are lost. *Archilochus* and *Hipponax* found *Iambics* proper for *Satire*, and the Poets, who came after Them, encourag'd by their Success made the same Use of them.

† 3. *Modum pones.*] It has been justly remark'd that *ponere modum* signifies here to impose a Punishment, which is not usual. But this signification is determin'd by *flamma* and by *mari*.

† 5. *Non Liber æquè.*] The usual Arrangement of the Verses of this Strophe throws a sensible Confusion into the Poet's Thought, by separating *Cybele* from the *Corybantes*, and twice mentioning her Priests. I am persuadèd that the Transposition of the Word *Dindymene* has caus'd all this Disorder, and that some One of the first Copyists took the Hemistich of the third Verse for that of the first, because both begin by *non*, and contain the same Number of Syllables.

† 6. *La-*

Ode III. HORACE'S ODES.

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The Son of *Japhet* to his choicest Clay (so Poets sing) gave Qualitys detach'd from various Beasts, and planted in our Hearts the Lion's Fury.

Wrath whelm'd *Thyestes* in a Gulf of Woes. To Wrath proud Citys owe their utter Ruin, when o'er their Walls the haughty Victor drags the hostile Plow. By such Excesses warn'd rebate thy Indignation. The Blood which in my cheerful Morn of Life boil'd briskly in my Veins to Madness also fir'd my Soul, and hurry'd on my raving Muse in swift *Iambics* to traduce thy Mother's Fame. But now, O lovely Maid, behold thy Suppliant ready to recant, resolv'd to change my bitter Tants to sweetest Strains, 'till Thou appeas'd resume thy Love, and lift Me from Despere.

* 6. *Incola.*] *Apollo* is call'd so here, to denote the Impressions He made upon the Hearts of his Priests, which He possess'd in Order to pronounce his Oracles by their Organs. *Frena furenti concutit, says Virgil. Et stimulos sub pectore vertit Apollo.*

* 8. *Si geminanti.*] The Glory of this Correction is due to *Rodellius*. 'Tis amazing that *sic* continu'd so long in the Text to the Shame of so many learned Commentators. Is any Thing more pityful than this Construction; *Corybantes non sic geminant acuta æra, ut tristes iræ geminant acuta æra!* So true is it that the invariable Agreement of all the Mss. shou'd not always be a Bar to the Sagacity of a judicious Critic. The Retrenchment of a single Letter takes away the whole Perplexity here, and sets the Poet's Thought in it's true Light. ³ *Non Bacchus,* ² *non Apollo,* ¹ *non Cybele,* ⁴ *non Corybantes, etiam sic acuta æra geminant æque quatiant mentem ut tristes iræ eam quatiant.* We have already seen that the Grammarians or Copyists confounded *si* with *sic* in the ODE *intactis opulentiora.*

M. 5.

What

What here deceiv'd Them was their not perceiving that *æquè* was relative to *ut*, and their believing that *sic* was necessary to complete the Construction.

X *Geminant*, &c.] *Geminare æra* is the same Thing with *æra repercutere*; or as *Lucretius* says, *æra æribus pulsare*. *Stattius* has sayd in the same Sense with *HORACE* *gemina æra sonant*. The Expression is singular and energic, and sprung from that very Enthusiasm which seems to have pass'd into the Poet's Soul. Such Boldness is not rare in *disbrymbic* Poesy.

Y 14. *Coactam*.] *Coactus*, which is the common Reading, not only contradicts the Fable, but imbarasses the Phrase, and renders the Conjunction *et* of the following Verse absolutely useless. The only Way to remedy these two Inconveniences is to read *coactam*, which

C A R M E N IV.

Multo post A. U. C. DCCXIX.

AD POMPEIUM GROS PHUM.

Felicitatem coercendis cupiditatibus comparari.

L. 2.
O. 16.

O TIUM divos rogat impotenti
Prensus *Ægæo*, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera Nautis:

5 Otium bello furiosa Thrace,
Otium Medi pharetrâ decori,
Grosphæ, non gemmis, neque purpurâ
~~Vinale~~, neque auro.

Non enim gaza, neque consularis

10 Submovet lictor miseros tumultus
Mentis, & Curas laqueata circum
Tecta volantes.

Vivitur

Ode IV. HORACE'S ODES. 251

which signifies the same with *collectam, collatam, congestam*, and is very good Latin. Scaliger first perceiv'd that the Text was incorrect, and Dr. Bentley propos'd the Remedy.

† 18. *Ultimæ causæ.*] That is *præcipuæ, potiores*, the principal and most immediate Causes.

† 24. *Celeres iambos.*] There were two Verses of this Name; the *archilochian*, which finish'd always by an Iambic; and the *Hipponactian*, whose fifth Measure was always an Iambic and the last a Spondee. HORACE employ'd the former against *Gratidia*, and He calls them *celeres*, because their Cadence is more rapid. Thus Ovid says:

*Liber in adversos hostes stringatur iambus;
Seu celer, extremum seu trahat ille pedem.*

See Horace on Iambic Poetry.

O D E IV.

To G R O S P H U S.

That Happyness consists in a calm, undisturb'd Temper of Mind.

A Moriner.

A PILOT caught on a tempestuous Sea, when sable Clouds shut up the Moon, and no known Star shines forth to guide his Course, implores the Gods for sweet Repose.

Furious in War the Sons of Thrace, the Medes with Quivers deckt sigh all for sweet Repose; a Blessing, *Grosphus*, never to be bought by Gems, by Purple, or by Gold.

For neither Treasures, nor a Consul's Guards that make the Croud retire, can e'er suppress the Mind's unhappy Tumults, or disperse the *fancy* Cares that flutter round the vaulted Roof.

Happy

Vivitur parvo bene, cui paternum
 Splendet in mensâ tenui salinum;
 15 Nec leves somnos timor aut cupido
 Sordidos aufert.

Quid brevi fortes jaculamur ævo
 Multa? quid terris alio calentes
 Sole mutamus? Patriæ quis exul
 20 Se quoque fugit?

Scandit æratas vitiosa naves
 Cura; nec turmas equitum relinquit,
 Ocior cervis, & agente nimbos
 Ocior Euro.

25 Lætus in præsens animus, quod ultra est
 Oderit curare, & amara leni
 Nihil est ab omni
 Parte beatum.

Abstulit clarum cita mors Achillen:
 30 Longa Tithonum minuit senectus:
 Et mihi forsan, tibi quod negarit,
 Porriget hora.

Te greges centum, Siculaque circum
 Mugiant vaccæ; tibi tollit hinni-
 35 tum apta quadrigis equa; te bis Afro
 Murice tinctæ
 Vestiant lanæ: mihi parva rura, &
 Spiritum Graiæ tenuem Camenæ
 Parca non mendax dedit, ac malignum
 40 Spernere Vultus.

REMARKS on ODE IV.

THE Counsel given here by HORACE to
 Gressus seems dictated by Reason itself. Hav-
 ing spoken of bodyly Rest in the first six Verses, He
 proposes Tranquility of Soul, as an Object yet more
 worthy

Happy the Swain with little blest, who thinks his
frugal Table well adorn'd with Goods paternal. His
hoy'ring Sleeps nor slavish Fear nor base Desires
destroy.

Short is the Race of Life! Why strive We then
scardless to shoot ourselves beyond the Goal by an
Infinity of vast Designs? Why to new Lands beneath
another Sun repair for Happyness? Can He who flies
his Country fly Himself?

Case wants his Soul, go where He will; climbs his
arm'd Barge, nor quits the martial Troop; out-runs
the Roe that scours the Plane, out-flies the Wind that
bears the gather'd Storm.

Content enjoy the present Hour, detest the future
Thought, and with sweet Joyousness of Heart cor-
rect the Bitterness of Life. For no One's here com-
pletely blest.

Renown'd Achilles fell by sudden Death: curst with
long Life old Tithon saw his ev'ry Function wast by
slow Degrees: and what Advantages to thy Requests
the Destinys refuse, They may perhaps offer unask'd
to Me.

In thy sicilian Fields around These low unnumber'd
Herds; thy Steeds for Chariot-races fit make all our
distant Hills resound their Neighings; thy Vestments
have imbib'd a double Tincture of the brightest Pur-
ple. To Me the Gods, who have not balk'd my
Hopes, a little Country-seat have giv'n, * and the
soft Spirit of the sapphic Muse, but above all a Soul
that can despise the vile malignant Croud.

* Mr. Pope in his *Temple of Fame* speaking of our
Poet says that He was

Pleas'd with *Aleus'* manly Rage t'infuse

The softer Spirit of the sapphic Muse.

In his Notes on these two Verses He says, This
expresses the mixt Character of the Odes of Horace. The
second of these Verses alludes to that Line of his:

Spiritus Graia tenuem Camenæ.

worthy our Persute. But so little mark'd is the Transition that it has escap'd the Commentators.

γ 1. *Impotenti.*] By this Alteration of a single Letter in *impatenti* which is found in some excellent Mss, I think I have restor'd the true Reading. They who read in *patenti* give the *ægean* Sea an Epithet not at all futed to it. *Catullus* likewise calls this Sea *impotentia freta*.

γ 2. *Prensus.*] Thus *Virgil* says *Argolico mari deprensus*, where the Construction is intirely parallel to this of *HORACE* without a Preposition.

γ 14. *Splendet.*] The Poet has put one Utenfil of the Table for all the Moveables of a House. *Splendet* is for

C A R M E N V.

AD ÆLIUM LAMIAM.

Hortatur ad diem crastinum, qui ater & nubilus fore videbatur, hilarè transigendum.

L. 3.
O. 17.

ÆLI, vetusto nobilis ab Lamo;
Qui Formiarum mœnia dicitur
Princeps, & innantem Maricæ
Litöribus tenuisse Lirim.

5 Latè tyrannus: cras foliis nemus.

Multis, & algâ litus inutili.

Emissa tempestas ab Euro

Sternet; aquæ nisi fallit augur.

Annosa cornix. Dum potes, aridum.

10 Componere lignum. Cras genium mero

Curabis, & porco bimestri;

Cum famulis operum solutis.

Ode V. HORACE'S ODES. 255

for *splendidum habetur, pretiosæ supellectilis loco ducitur*,
as I have render'd it in the Translation.

† 23. *Ocior cervis, &c.*] *Huetius* in his Imitation of
this Passage says,

Eximar curis, & agente curas.

Eximar ævo.

HORACE cou'd have given the same Grace to
his Verses by joining the Repetition to the Gradation,
and saying.

Ocior nimbis & agente nimbos

Ocior Euro.

O D E V.

To L A M I A.

He assures Him that the next Day will be rainy and
windy, and exhorts Him to sweeten the Rigor of
the Weather by the Pleasures of the Table.

O ÆLIUS, glorious Branch of *Lamus'* Line who
first the *formian* Tow'rs possess'd, and rul'd with
wide Command where tow'rd the Coast by *Circe's*.
Name innobled *Liris* with Majesty conducts his hu-
mid Train; a furious Wind emitted from the East.
To-morrow on his Wings will bear a rattling Tem-
pest. So at least the long-liv'd Crow, sure Prophetess
of stormy Gusts, prognosticates. The nodding Woods
will shed their Honors on the Earth, and the vext Sea
with useless Sedg deep-hide the Shore. Whilst yet 'tis
fair, cautious provide against the Hurricane. To-
morrow by thy Swains incircled, whom the incle-
ment Heav'n will then confine at Home, sweetly re-
gale upon a tender Pig; and cheer thy Soul with
Wine.

REMARKS

REMARKS on ODE V.

AFTER the first Verse We constantly find an insipid and useless Parenthesis of four Verses, which disfigures this ODE by it's Lenth, it's prosaic Turn, and it's Obscurity, *Dicitur* follows *ferunt* in the same Phrase and in the same Sense. *Denominatus* is not found in any good Author before *Quintilian*. *Ducis*, which is the Reading of all the Mss. and Editions, throws into the Construction a Perplexity impossible to unravel. Hence I judg that these four Lines are an Interpolation of some miserable Pedant, and I have therefore retrench'd them.

‡ 3. *Maricæ litoribus.*] Thus He calls the Coasts of *Campania*, from the Name of *Circe*, who had reign'd in

CARMEN VI.

Romanorum luxum & avaritiam infectatur.

L. 2.
O. 18.

NON ebur, neque aureum
Meâ renidet in domo lacunar :
Non trabes Hymettias
Premunt columnas ultimâ recisæ
5 Africâ : neque Attali
Ignotus heres regiam occupavi :
Nec Laconias mihi
Trahunt honestæ purpuras clientæ.
At fides, & ingenâ
10 Benigna vena est ; pauperemque dives
Me petit : nihil supra
Deos laceffo, nec potentem amicum.
Largiora flagito,
Satis beatus unicus Sabinis.

in that Country, and was after her Death call'd *Marica*. I can't conceive what cou'd give Rise to Mr. *Dacier's* Notion of those Moles which He makes *Lamus* build upon the Banks of the *Liris* to prevent it's Overflowing into the Lake of *Marica*. I perceive no such Thing in HORACE's Words. *Tenuisse Lirim* has here the same Sense as *tenuisse Formiarum mœnia*.

† 7. *Emissa*.] Mr. *Cuningam* proposes this Correction. Had HORACE say'd *ab Arcto*, then *demissa* wou'd have been right, which can only agree properly with the North wind, which descends prone in the northern Hemisphere.

† 9. *Dum potes, aridum, &c.*] This was a Sort of Proverb, instead of saying, use Precautions to guard yourself against the Evil that threatens You.

O D E VI.

Against the Luxury and Avarice of the *Romans*.

NOR iv'ry Inlay shines upon my Walls, nor do my Cielings blaze with burnish'd Gold: rais'd on a Colonnade of *attic* Marble no Roof of *mauritanian* Citron crowns my Dome: the Throne of *Attalus* I ne'er usurp'd, like his pretended Heir *Aristonicus*: no Client-dames of noble Birth spin *spartan* Purple for my Vestments.

Candor of Soul and a large Vene of Wit supply the Absence of the rest. Tho' Nature has but little bless'd Me with the Goods of Fortune, I am courted by the Great. Contented with my little *sabine* Farm, my pow'ful Patron's Boon, I nor solicit Him nor Heav'n for more.

But

- 25 Truditur dies die,
 Novæque pergunt interire Lunæ.
 Tu secunda marmora
 Locas sub ipsum funus, ac sepulcri
 Immemor, struis domos:
 20 Marisque Baiis obstrepentis urges
 Submovere litora,
 Parum locuples continente ripâ.
 Quid, quod usque proximos
 Revellis agri terminos, & ultra
 25 Limites clientium
 Salis avarus? Pellitur paternos
 In sinu ferens Deos
 Et uxor & vir, sordidosque natos.
 Nulla certior tamen
 30 Rapacis Orci sede destinata
 Aula divitem manet
 Herum. Quid ultra tendis? Æqua tellus
 Pauperi recluditur,
 Regumque pueris: nec satelles Orci
 35 Callidum Promethea
 Revexit auro captus. Hic superbum
 Tantalum atque Tantali
 Genus coerces: hic levare functum
 Pauperum laboribus,
 40 Vocatus atque non vocatus audit.

REMARKS on ODE VI.

GRAVE are the Sentiments of this fine Ode, nervous the Style, and chaste the Versification.

*. 20. *Nulla certior tamen, &c.*] The Verses, which immediately follow these, seem to reject any other Explication than that I have given them in the Translation.

Ode VI. HORACE'S ODES. 259

But You, insatiate Miser set no Bounds to *your* Desires, nor once reflect that Days insensibly chase Days away, and new Moons hasten to their Wane: already on the Verge of Death You stand, yet still hire Workmen to saw marble Blocks, and of your Tomb unmindful raise proud structures. The scanty Earth does not suffice; studious t'inlarge the Shore You forcibly repel the Sea that with obstrep'rous Billows lashes the *campanian* Coast.

Ev'ry Thing within thy Reach becomes the Prey of thy Avidity. You sacrilegiously pluck up the Land-marks of your Neighbors, and o'er-leap the Limits of your Vassals; driv'n without Pity from their ancient Hut the Wife and Husband in their Bosoms bear their household Gods and ragged Children.

Yet sure it is that all-ingulfing *Tænarus* no less awaits the covetous Usurper than the Wretch despoil'd. Why all this Hurry then to swell thy wide Domain? The Earth impartially intombs the Beggar and the Prince. Wily *Prometheus* by the Force of Gold cou'd not corrupt the Centinel of Hell to bring Him from the Mansions of the Dead. There the relentless Ferryman detains rich *Tantalus* and all his guilty Race: but—or invok'd or not He puts a Period to the poor Man's Sorrows and wafts him to a Place of everlasting Rest.

* 38. *Hic levare functum, &c.*] *Audit levare* is for *dicitur levare*. Hitherto HORACE has seem'd to confound the guilty Invader with the despoil'd Innocent, in saying that both will die and go to the infernal Regions. Here He shews the Distinction that shall be made between Them, in saying that Death will be to the Poor the Beginning of their Repose, and insinuating that it will be to the Rich the End of their Pleasures.

CARMEN VII.

AD TYNDARIDEM.

Tyndaridi Horatius in Sabinâ villâ certum adversus
Cyri proterviam offert perfugium.

L. 1.
O. 7.

- V**ELOX amœnum sæpè Lucretilem
Mutat Lyceo Faunus, & igneam
Defendit æstatem capellis
Usque meis, pluviosque ventos.
5 Impune tutum per nemus arbutos
Quærunť latentes & thyma devixæ
Olentis uxores mariti:
Nec virides metuunt colubras,
Nec Martiales hædulse lupos;
10 Utcunque dulci, Tyndari, fistulâ
Valles, & Usticæ cubantis
Levia personuere saxa.
Dî me tuentur; Dîs pietas mea
Et musa cordi est. Hîc tibi copia
15 Manabit ad plenum benigno
Ruris honorum opulenta cornu.
Hîc in reductâ valle caniculæ
Vitabis æstus, & fide Teiâ
Dices laborantes in uno
20 Penelopen vitreamque Circen.

- Hîc innocentis pocula Lesbii
Duces sub umbrâ: nec Semeleius
Cum Marte confundet Thyoneus
Prælia: nec metues protervum.
25 Suspecta Cyrum, ne malè dispari
Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritamque vestem.

O D E VII.

TO TYNDARIS.

HORACE offers Her a Retreat in his *Villa* from the Insults of *Cynus*.

TO his *arcadian* Hills swift *Faunus* oft prefers the Charms of my *Lucretilis*, and from my Goats continually defends the sultry Heat and rainy Winds.

No sooner do our hollow Vales, and slant *Uffica's* polish'd Rocks repeat the Sounds of his enchanting Pipe but *Safety* to our Woods returns; the rambling Mothers of the fetid Fold securely seek the latent *Arbutus* and flow'ry Thyme; the Kids no longer dread the speckled Snake or martial Wolf.

The Gods protect Me with peculiar Care; with Pleasure They accept my Homage and my Songs. Come to this sweet Retreat and share their Favors. Here *Plenty* from her well-stor'd Horn into thy Lap shall shed with lib'ral Hand the glorious Riches of the Country.

Here, *Tyndaris*, a long-withdrawing Vale shall screen Thee from the fervent Dog, whilst in *Anacreon's* Taft You sing, how chaste *Penelope* and *Circe* frail at once contended for the wise *Ulysses*.

Here too You may beneath the checquer'd shade suck down innocuous Cups of *lesbian* Wine, nor shall our Drinking-combat end in horrid Fray. — Besides, You need not fear the Freaks of jealous *Cyrus*: He on thy Weakness shall not basely lay his brutal Hands, nor dare to pluck th' incircling Chaplet from thy Hair, or rend thy inoffensive Garment.

REMARKS

REMARKS on ODE VII.

TYNDARIS is already known as Daughter of *Gratidia* by the ODE à *matre pulchrâ*. It appears by *this* that She was discrete, witty, and extremely fond of Poetry. HORACE, who visited Her purely as a Wit, invites Her to share in the Pleasures of his Villa, and engages to secure Her from the Brutality of *Cyrus* an ugly, drunken, young Libertine, who for her modest Behaviour had lately treated Her with Cruelty. The Piece is of a Taste which must have highly pleas'd Her, not only on Account of it's inliven'd Images and Expressions; but because She is prais'd for what particularly distinguish'd Her among Persons of her own Sex, I mean a polite and delicate Erudition.

¶ 5. *Impune tutum*.] This is not a *Pleonasmus* as has been imagin'd, nor is it necessary to read *totum* which the Mistake of some Copyists has introduc'd into the Text. *Tutum* is the Reason of *impune*. So in the 14th ¶, *ad plenum* is the Effect, and *cornu benigno* the Cause.

CARMEN VIII.

Pueri in Canidiam veneficam diræ.

L. 5.
O. 5.

AT Deorum quidquid in cœlo regit
Terras & humanum genus
Quid iste fert tumultus? ecquid omnium
Vultus in unum me truces?

5 Per liberos te, si vocata partibus
Lucina veris adfuit,
Per hoc inane purpuræ decus precor,
Per improbaturum hæc Jovem:
10 Quid ut noverca me intueris, at uti
Petita ferrô bellua?

Ut

Ode VIII. HORACE'S ODES 263

Cause; *copia manabit ad plenum, quia manabit cornu benigno.*

† 14. *Hic tibi, &c.*] The Words are to be rang'd thus: *hic copia opulenta honorum ruris manabit tibi ad plenum cornu benigno.*

† 19. *Dices laborantes, &c.*] This is a Compliment to Tyndaris, who had a peculiar Talent for making Verses in the Taste of *Anacreon*. Our Poet points Her out a Subject proper to furnish a great Variety of lively and tender Sentiments.

† 20. *Penelopen vitreamque Circen.*] *Penelope* was constant. I believe HORACE intended to give *Circe* a quite opposit Character in calling Her *glassy*, to denote by the Symbol of Fragility that her Attachment to *Ulysses* was transient and of short Duration. In another Place He says *forma vitrea*, and *Publius Syrus* has *fortuna vitrea*.

† 25. *Suspecta.*] *Cyrus*, to be reveng'd on *Tyndaris* for rejecting his Persutes, wou'd not fail of giving a disadvantageous Turn to her Retreat.

Malè dispari.] The modal Particle *malè* is here for *valde*, much, extremely. We shall meet with more Instances of this.

O D E VIII.

Imprecations of a Youth against the Sorceress *Candidia*.

BUT now by all the Gods inthron'd in Heav'n, who rule the Earth and human Kind; what means this Tumult? Why bend Ye all on Me your haggard Brows?

By the dear Pledges of thy Love, if e'er *Lucina* reach'd her Midwife-hand to ease thy Throes; by the Refulgence of this purple Gown, which, tho' a Proof of my unsully'd Innocence, cou'd not, alas! preserve Me from thy Hands; by righteous *Jove*, who cannot but detest a Deed so black, say, I conjure

- Ut hæc tremente questus ore constitit
 Insignibus raptis puer,
 Impube corpus, quale posset impia
 Mollire Thracum pectora:
 15 Canidia brevibus implicata viperis
 Crines & incommutatum caput,
 Jubet sepulcris caprificos erutas,
 Jubet cupressus funebres,
 Et uncta turpis ova ranæ sanguine
 20 Plumamque nocturnæ strigis,
 Herbasque, quas Iolcos atque Iberia
 Mittit venenorum ferax,
 Et ossa ab ore rapta jejunæ canis,
 Flammis aduri Colchicis.
 25 At expedita Sagana per totam domum
 Spargens Avernales aquas,
 Horret capillis ut marinus asperis
 Echinus, aut Laurens aper.
 Abacta nullâ Veia conscientia,
 30 Ligonibus duris humum
 Exhaustiebat, ingemens laboribus:
 Quò posset infossus puer
 Longo die bis terque mutata dapis
 Inemori spectaculo;
 35 Quum promineret ore, quantum extant aqua
 Suspensa mento corpora:
 Exsucca uti medulla, & aridum jecur
 Amoris esset poculum;
 Interminato quum semel fixæ cibo
 40 Intabuissent pupulæ.
 Non defuisse masculæ libidinis
 Ariminensem Foliam
 Et otiosa credidit Neapolis,
 Et omne vicinum oppidum:
 45 Quæ sidera excantata voce Thessalâ
 Lunamque cælo deripit.

jure Thee, O *Canidia*, say, why, like a Step-dame fierce, or Tigress fell struck by the Hunter's Dart, dost Thou with scouling Eyes ghastly gaze on Me thus?

With trembling Lips whilst this unhappy Child stood utt'ring these Complaints, They stript Him of his Robes, and from his Neck ravish'd the Ensign of his noble Birth. So delicate a Frame, so fair a Skin might kindle Pity in a *thracian* Breast. But curs'd *Canidia* then, her Hair the while dishevel'd and with knotted Snakes inroll'd, commands to boil upon a magic Fire funereal Cypress; Fig-trees wild from dreery sepulchres grub'd up; the Eggs and Feathers of a Midnight owl in Gore of loathsom Toads imbru'd; hoaryest Simples in *Iscos* cull'd or *Georgia's* Fields with pois'nous Drugs abounding; and, lastly, half gnaw'd Bones pluck'd from a hunger-bitten Bitch's fomy Jaws.

Then tuck'd up *Sagana* around the Cell sprinkles aernal Dew. Stiff stare her pointed Tresses like the Button-fish's Pricks or bristly Horrors of *laurentian* Boars.

Veia, on her Part, deaf to all Remorse broke with a Spade the Earth and dug a Pit with painful Efforts, grunting o'er her Work. There this poor Youth up to his Neck interr'd, like Swimmers who appear suspended by the Chin, was slowly to consume away by wistly eying Daintys set before Him, which sev'ral Times a Day They vary'd, that so his Eye-balls, which were ever fix'd on these forbidden Meats, at lenth extinct by Languor in their Orbs, his sapless Marrow and his Liver dry'd might make Ingredients for a Cup of Love.

Folia for rampant Lewdness fam'd, who from their Spheres by mystic Verse tares the enchanted Moon and Stars, assisted at this cruel Execution: So *Naples*, Seat of Idleness believ'd and such the common Bruit of all the neighb'ring Towns.

266 HORATII LYRICORUM. Lib. V.

- Hic irrefectum sava dente livido
 Canidia rodens pollicem,
 Quid dixit? aut quid tacuit? O rebus meis
 50 Non infideles arbitræ,
 Nox, & Diana, quæ silentium regis,
 Arcana quum fiunt sacra;
 Nunc, nunc, adeste: nunc in hostiles domos
 Iram atque numen vertite.
- 55 Formidolosus dum latent sylvis feræ
 Dulci sopore languidæ;
 Senem, quod omnes rideant, adulterum
 Latrent Suburanæ canes,
 Nardo perunctum, quale non perfectius
 60 Meæ elaborarint manus.
- Quid accidit? cur dira, barbaræ minùs
 Venena Medæ valent?
 Quibus superbam fugit ulta pellicem
 Magni Creontis filiam;
 65 Quum palla, tabo munus imbutum, novam
 Incendio nuptam abstulit.
- Atqui neque herba nec latens in asperis
 Radix fefellit me locis.
 Indormit unctis omnium cubilibus
 70 Oblivione pellicum.
- Ha! ha! solutus ambulat veneficæ
 Scientioris carmine.
 Non usitatis, Vare, potionibus
 (O multa fleturum caput!)
- 75 Ad me recurre: nec vocata mens tua
 Maris redibit vocibus:
 Majus parabo: majus infundam tibi
 Fastidienti poculum.
- Priùsque cælum fidet inferius mari,
 80 Tellure porrectâ super,
 Quàm non amore sic mei flagres, uti
 Bitumen ætris ignibus.

V. Ode VIII. HORACE'S ODES. 267

Ruthless *Canidia* then with livid Teeth gnawing the unpar'd Talon of her Thumb, began her Imprecations. What did she say, or rather, O Ye Gods, what sayd She not? "Ye Powers of Darkness and of Hell, most faithful Confidents of my Designs, by whose Command Silence sleeps o'er the World whilst We our secret Rites perform, haste, haste this Moment to my Aid, and pour your mightiest Vengeance on my Foes.

Whilst now within the Horror of the Woods fierce savages lie sunk in sweet Repose, avenge Me on a Dotard lewd and grey, who with my Essences perfum'd (so exquisit I never made before) burns with adult'rous Flames. Set all the Mastiffs of *Subura* on Him, let Them his Perfidy detect and to the Sneers of the whole Town expose Him.

What's this I see? — Have then my direful Drugs less Pow'r than those which fierce *Medea* us'd, when, just before her Flight from *Corinth's* Tow'rs, She furiously reveng'd her injur'd Love on her proud Rival, potent *Creon's* Daughter, by giving Her a poison'd Robe, which wrapt the heedless Fair in Fire upon her bridal Day?

Nor baleful Weed, nor noxious Root conceal'd in pathless Mountains has escap'd my curious Search; * and yet my *Varus* with my Rivals lies on Beds besmeer'd with Unguents that inspire Forgetfulness of Me.

Alas! alas! some Sorc'ers more expert by Counter-charms has set Him free. Dear shall it cost Thee, O perfidious *Varus*! By Potions never known before I'll rekindle thy Passion, nor shall the Amulets which *Marsians* practise disengage thy Heart. A stronger Philtre now I brew to conquer thy Disdain. Sooner shall Heav'n subside beneath the Sea, sooner shall Earth ascend above the Heav'ns, than *Thou* cease *so* to burn with Love for *Me*, as *this* Bitumen now consumes in this black sulph'ry Flame."

* Perhaps this is only a Metaphor to shew that his new Engagements made Him forget the old.

268 HORATII LYRICORUM. Lib. V.

Sub hæc puer jam non, ut antè, mollibus
 Lenire verbis impias;
 85 Sed dubius unde rumperet silentium,
 Misit Thyesteas preces.
 Venena, magnum fas nefasque, non valent
 Convertere humanam vicem.

Diris agam vos: dira detestatio
 90 Nullâ expiatur victimâ.

Quin, ubi perire jussus expiravero,
 Nocturnus occurram furor;
 Petamque vultus Umbra curvis unguibus;
 Quæ vis Deorum est Manium:
 95 Et inquietis affidens præcordiis,
 Pavore somnos auferam.

Vos turba vicatim hinc & hinc saxis petens
 Contundet obsecras anus.

Post insepulta membra differet lupi
 100 Et Esquilina alites.
 Neque hoc parentesheu! mihi superstites
 Effugerit spectaculum.

REMARKS on ODE VIII.

MAGIC, Sorcerys, Inchantments have been in all Ages the Stumbling-block of human Credulity. There have been People foolish enough to imagine that by the Means of certain Drugs They cou'd dispose the Heart of Man as They pleas'd. HORACE here inveighs against a famous Sorceress of his Days, who presum'd upon regaining the Love of one *Varus* by making Him swallow one of those detestable Po-

itions.
 to Philbro's
 procure level-

Thus She: the injur'd Boy at lenth with Difficul-
ty finding Terms expressive of his Rage, far from in-
deav'ring as before to move these harden'd Hags by
Pray'rs, renew'd the bitter Curses of *Thyestes*:

" Your Sorcerys, to *You* the sov'rein Rule of what
is possible and what is not, cannot, the Course of Ju-
stice change establish'd for the Government of human-
Kind by the celestial Pow'rs, nor make the guilty
guiltless.

My Imprecations on your impious Heads will draw
the Wrath of Heav'n, nor shall a Hecatomb divert
the dire Effects.

Tho' now the Victim of your barb'rous Cruelty,
soon shall I be your persecuting Fiend. Each Night
my vengeful Ghost shall bolt before You, and with
sharp Talons harrow up your Cheeks; such Pow'r the
Manes do to Spectres give. Incumbent on your rest-
less Breasts I'll keep a dreadful Watch, and chase
away your Sleep by fear-ingender'd Fantoms.

From Street to Street, abominable Witches, the
hooting Mob persuing You with Stones shall beat
your Brains out.

Your Carcases of fun'ral Rites depriv'd shall piece-
meal torn with full Repast gorge rav'nous Wolves and
hungry Vulturs: and They who gave Me Birth, for-
lorn, alas! in thus surviving Me, shall see this hide-
ous Spectacle and smile.

tions. This Piece unites two very different Charac-
ters of *Satire*. The Poet handles *Canidia* very rough-
ly, but is content with throwing a delicate Ridicule
upon *Varus*. The Style is natural, pure, and close;
the Turns lively and ingenious, the Terms proper and
well-chosen.

¶ 1. *At d' Deorum, &c.* The Scene opens in a very
pathetic Manner. But the Poet's Address is remark-
able. Struck with the Vivacity of this Beginning the
Reader is in Pain to know who it is that speaks: but

the Suspension increases the Impression, and when He comes afterwards to know that the Actor, who is surrounded by a Troop of Witches that breath nothing but Fury, is an innocent Youth of Quality, his Indignation waxes stronger.

§ 3. *Tumultus*.] This Word us'd in the moral Sense always conveys the Idea of a criminal Conspiracy. The Child red the Sentence of his Death in the Eyes of those *Megæras*.

¶ 5. *Si Vocata partubus, &c*] That is, if You have ever had Children; if You have ever been really a Mother, and not so only by the Way of Adoption. *Torrentius* has given a very just Explication of this Passage, and Mr. *Dacier* a very wrong one. It is not natural that a Child of 10 or 12 Years of Age shou'd imagin that *Canidia* had counterfeited Pregnancy and pretended to be brought to Bed, that she might have a Pretense for keeping the Children she had stol'n and make her own Use of them in her magical Operations. 'Tis improbable too that He shou'd chuse to affront *Canidia* at a Time that his Thoughts shou'd be employ'd about moving her Compassion.

§ 7. *Purpure decus.*] The Sons of free Romans wore till the Age of fifteen a Robe border'd with Purple. This then was a Mark of the Quality of the Wearer. Hence it shoud have secur'd the Child from the Insults of these Witches.

¶ 12. *Insignibus.*] Not only the Robe, but also the *bul'a* or golden *Bali* which hung from the Necks of Children of Quality.

✱ 19 *Et uncta turpis, &c*] These Details of Sorcery apparently pleas'd the Ancients, for We see that their Poets were fond of expatiating upon this Matter. It must be however confess'd that HORACE has done it with Moderation. Not so *Lucan*. To Me Nothing appears more tiresom or disgusting than the *Eriabo* of his 6th Book. Such Images shou'd be presented rapidly. Such our Taste or rather that of Reason.

† 28. *Laurens aper.*] This is the Reading of *Nic. Heinſius*, which two Commentators have ſince receiv'd

A Laurentian Boar.
See Author

Ode VIII. HORACE'S ODES. 271

into the Text. Dr. Bentley has solidly proved the Justness and Necessity of this Correction. They who read here *current aper* pretend that the Wild-beast sets up all his Bristles when he runs; whereas He never erects them but when He is stop'd, and defends Himself against his Hunters.

† 33. *Longo die.* By Degrees, slowly; as Mr. Dacier has very well explain'd it.

† 39. *Interminato.* i. e. *vetito.* *Semel* must be refer'd to *intabulissent.* This Distich is only an Explication of what was sayd five Verses above, *dapis spectaculo inemor.*

† 41. *Masculæ libidinis.* i. e. *robustæ, indamitæ.* *Mascula Sappho* in the Epistle *præfæ* signifies *rough Sappho*; and in the fifth Satire of *Persius* We find *mascula bilis* for *bilis vehementior.*

† 43. *Neapolis.* The Advantage of it's Situation and the Mildness of it's Climat have made it be always regarded as the Seat of Pleasures and Idleness in *otia natam Parthenopen*, says *Ovid.*

† 59. *Nardo perunctum.* *Canidia* represents to Herself her faithless *Varus* perfum'd with *Essences*. She Herself had compos'd, and regrets the Use He had made of so exquisite Perfume. What could be more capable of animating the Jealousy and Indignation of a Woman? The little waxen Image, which Mr. Dacier puts into the Witch's Hands, is too far fetch'd, and the Explication He has giv'n of these two Verses seems insupportable.

† 60. *Mæ elaborarint manus.* It is not surprising that *Canidia* accusom'd to the Composition of so many Drugs shou'd give Herself the Trouble of composing the Perfumes She made Use of; and this Passage gives great Room to believe She had made *Varus* a Present of a Box of them, before She suspected Him of Infidelity.

† 61. *Quid accidit?* In her magical Transport *Canidia* perceives that the Drugs She had already given to *Varus*, in order to break his new Chains, were ineffectual; She imagins she sees Him going to

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vist her Rivals in Contemt of her Inchantments;
and she flatters Herself that the Philtre she is prepar-
ing will bring Him back to his former Ingage-
ments.

¶ 62. *Venena.*] This implys that *Canidia* had already
given Drugs to *Vārus*, and these Drugs were very dif-

C A R M E N IX.

Post A. U. C. DCCXXX.

Dialogus Horatium inter & Canidiam. Hic veniam
ironicè petit à Canidiâ; hæc se numquam illi pla-
catam fore respondet.

H O R A T I U S.

L. 5.
O. 17.

JAM jam efficaci do manus scientiæ;
Supplex & oro regna per Proserpinæ,
Per & Dianæ non movenda numina,
Per atque libros carminum valentium
5 Refixa cœlo devocare sidera;
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nerejum,
In quem superbus ordinarat agmina
10 Myforum, & in quem tela acuta torserat.

Luxere matres Iliæ addictum feris .
Alitibus atque canibus homicidam Hæctora;
Postquam relictis mœnibus rex procidit
Heu! pervicacis ad pedes Achillei.

15 Setosa duris exuère pellibus
Laboriosi remiges Ulyssæi,
Volente Circe, membra: tunc mens & sonus
Relapsus, atque notus in vultus honor.
Dedi fatis superque pœnarum tibi,
20 Amata nautis multum & insistoribus.

Fugit

Ode IX. HORACE'S ODES.

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ferent from the Box of Perfumes she had already made Him a Present of.

¶ 71. *Solutus ambulat.*] For *solutus est, abiit, vagatur.* Virgil has sayd in the same Manner *incedo* for *sum*: *ipsa ego quæ Divûm incedo regina.*

O D E IX.

Dialogue between HORACE and Canidia. The Poet by a piquant Irony begs Canidia's Pardon; she replies that she never will forgive Him.

H O R A C E.

NOW, now I truckle to thy mighty Art; now suppliant I obtest Thee by the Realms of *Proserpine*, by *Dian's* awful Pow'r, and by those conj'ring Books which teach to summon from their Orbs the starting stars, cease to pronounce thy sacred Rhymes, and turn, O backward turn thy magic Wheel.

The Son of *Thetis* was to Pity won by *Telephus's* Pray'rs, who arrogant had rang'd against Him his imbattel'd *Myrians*, and at his Life elanc'd the pointed Spear.

When *Priam* left the Walls of *Troy*, and fell (sad Spectacle of Wo!) a Suppliant at *Achilles's* Feet, stern as the *grecian* Hero was, He *Hector's* Corse restor'd tho' doom'd to Dogs and Vulturs, and indulg'd the *trojan* Matrons to interr the Murd'rer of his Friend.

Circe at last consented that the Crew of indefatigable *Ithacus* shou'd quit their Hides thick-set with horny Bristles, and with the Majesty of human Forms resume their Speech and Reason.

O Thou, whose Charms do ev'ry Day subdue rich Mariners and Factors, more, more than enough hast Thou aveng'd my Insolence.

N 5.

By

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Fugit juvenas, & verecundus color.
Reliquit, ossa pelle amicta luridâ,
Tuis capillus albus est odoribus.

Nullum ab labore me reclinat otium.

- 25 Urget diem nox, & dies noctem; neque est
Levare tenta spiritu præcordia.

Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsâ dissilire neniâ.

- 30 Quid amplius vis? O mare! O terra! Ardeo,
Quantum neque astro delibutus Hercules
Nessi cruore, nec Sicana fervidâ
Furens in Ætnâ flammâ. Tu donec cinis
Injuriolis aridus ventis ferar,
35 Cales venenis officina Colchicis.

Quæ finis? ecquod me manet stipendium?
Effare: jussas cum fide pœnas luam;
Paratus expiare, seu poposceris
Centum juvencis, sive mendaci lyrâ.

- 40 Voles sonari: tu pudica, tu proba
Perambulabis astra fidus aureum.

Infamis Helenæ Castor offensus vicem,
Fratræque magni Castoris, victi prece,
Ademta vati reddidere lumina.

- 45 Et tu (potes nam) solve me dementiâ;
O nec paternis obsoleta sordibus,

Neque

By Virtue of thy Drugs my Hairs are grey, my ev'ry youthful Grace is fled, fled are the Roses of my Cheeks, and now my Bones are barely cover'd with a lurid Skin.

* No Ease doth lay Me down from Pain; the Night surcharges Day, and Day the Night by an Increase of Pangs, nor can I by free Respiration ease my lab'ring and distended Lungs.

By sad Experience am I forc'd to own, what once perversly I deny'd, that *sannite* Charms and *marlian* Spells have Pow'r t'untune th'harmonious Soul and whirl in Eddys the tumultuous Brain.

What wou'd'st Thou more?—O Heav'ns! I burn, I burn. With *Nessus's* invenom'd Blood bedew'd *Alcides* felt not more devouring Fire, nor rages a more vivid Flame in *Ætna's* Intrails. Yet Thou, O Lab'ratory fraught with *colchian* Poisons, wilt not cease to glow 'till I calcin'd become the Pastime of the Winds.

What Period to my Tortures wilt Thou fix, what Penalty impose? Speak, for I'll execute thy Orders punctually. Dost Thou a Hecatomb require? Glad I prepare the just Attonement: Or, dost Thou more incline to hear Me chant thy Praise? My Lyre, which Thou dost charge with Insincerity, shall vant thy Chastity and Worth, and rank thy errant Star amid the Glory's of the Sky.

Great *Cæsar* and his Brother much provok'd by a Lampoon that wounded *Helen's* Fame bereav'd *Stefichorus* of Sight, yet by his Pray'rs and Recantation mov'd They on his Eye-balls pour'd again the Day.

So, O *Canidia*, (for 'tis in thy Pow'r) release Me from the Frensy Thou hast caus'd. Thou art not tainted

* HORACE has drawn this pretty Metaphor from the Posture of *Security*, who, as she is free from all Perfutes, is represented leaning carelessly on a Pillar.

Addison on Medals.

Neque in sepulcris pauperum prudens anus
 Novendiales dissipare pulveres,
 Tibi hospitale pectus, & puræ manus.

CANIDIA.

- 50 Quid obsecratis auribus fundis preces ?
 Non saxa nudis furdiora navitis
 Neptunus alto tundit hybernus salo.
 Inultus ut tu riseris Cotytia
 Vulgata, sacrum liberi Cupidinis ?
 55 Et Esquilini pontifex venefici
 Impune ut Urbem nomine impleris meo ?

Quid proderit superasse Pelignas anus,
 Velociusve miscuisse toxicum ?
 Sed tardiora fata te votis manent :

- 60 Ingrata misero vita ducenda est, in hoc,
 Novis ut uique suppetas laboribus.
 Optat quietem Pelopis infidi pater,
 Egens benignæ Tantalus semper dapis ;
 Optat Prometheus obligatus aliti :
 65 Optat supremo collocare Sisyphus
 In monte saxum : sed vetant leges Jovis.
 Voles modò altis desilire turribus,
 Modò ense pectus Norico recludere ;
 Frustraque vincla gutturi innectes tuo,
 70 Passidiosa tristis ægrimonia.

Vestabor humeris, tunc ego inimicis eques ;
 Meaque terra cedit insolentiæ.

- An quæ movere cereas imagines,
 (Ut ipse nosti curiosus) & polo
 75 Deripere lunam vocibus possim meis,
 Possim crematos excitare mortuos,
 Desiderique temperare pocula ;
 Florem artis in te nûl valentis exitum ?

tainted with parental Stains. Thou art not of the Pack of hellish Hags who rake up Graves and toss about with Skill the Ashes of the Poor on the tenth Mid-night after Sepulture. In short, thy Heart is tender and thy Hands are pure.

CANIDIA.

Cease, cease to pour thy Cry into relentless Ears. Rocks batter'd by the Winter's Surge are not more deaf to shipwreck'd Mariners.

Shalt Thou *Cotytto's* Feasts deride unpunish'd, and revele the Rites of boundless Love? Or, shalt Thou Pontif-like condemn our Sorc'rys on th' *esquilian* Hill, and spread my branded Name thro' sneering Rome, and shall I not exact severest Vengeance?

Have I in vane surpass'd *pelignian* Hags, in vane the quickest Poisons mingled?—No—

A Death much flower than thy Wish awaits Thee, abject Wretch; nor shall thy joyless Life be lenthen'd out but to administer new Torments.

With Hunger ever pinch'd amid the genial Feast the Sire of perjur'd *Pelops* begs a Solace of his Woes. Condemn'd to feast the Vultur's Beak *Prometheus* longs to die; and *Sisypus* upon the Mountain's Top desires to fix the fatal Rock. But *Jove's* Decrees forbid.

And thus, when sinking underneath a Load of nauseous Horrors Thou shalt seek to end thy odious Days by leaping from a Tow'r, or plunging in thy Breast the griding Dagger, or knitting round thy Neck the sliding Noose, relentless Death shall mock thy fruitless Efforts.

Then will I ride on thy reluctant Shoulders, and all the Earth shall bend beneath my matchless Power.

Shall I, who can by Spells inspire Motion to Images of Wax, as Thou thyself, curse on thy prying Eyes, dost know; Shall I, who from her azure Sphere can pluck the Moon, the Ashes of the Dead reanimate, and temper Cups of Love, bewail the baffled Issue of my Art when try'd on Thee.

REMARKS on ODE IX.

† 1. **D**O *manus scientiæ.*] Captives presented their Hands to the Victor's Chains. Hence this Metaphor. In the very first Verse the Poet assumes the Tone of Irony, when He honors the Delusions of Magic with the Name of Science.

† 7. *Citumque retro, &c.*] For *retroactum*. Turbo was a brazen Wheel which Sorcerers whirl'd about by Thongs. HORACE conjures *Canidia* to turn it a contrary Way, in Order to correct the bad Effect it had produc'd. *Solve* may be explain'd in two Manners, by understanding *habenâ* in the natural Sense, and *effectus* in the moral Sense.

† 19. *Dedi satis, &c.*] This first Part is at Bottom all Disguise. It opens with Irony, continues with Fiction, and ends with Mock-praise. Here HORACE wou'd persuade *Canidia* that He was sorely torment-ed by her Inchantments: but the most sensible Pleasantry is his ascribing the Whiteness of his Hair to the Pow'r of her Poisons.

† 20. *Amata nautis, &c.*] The Poet purposely uses ambiguous Expressions in this Satire. Such are *sacris* in the 6th, *mendace* in the 30th, *hospitate pectus* in the 49th Verse, and *nautis* and *institutoribus* here. *Nauta* is not only a Tar, but a Merchant-adventurer; and *institor* not only signifies a Petty-chapman or Pedlar, but a Factor. Since our Language cannot preserve the same Ambiguity, I have chosen that Sense which appeared most likely to deceive *Canidia*.

† 21. *Verecundus color reliquit.*] The Government of *reliquit* is not understood. So *Plautus* says *vires reliquere*, and *Virgil cum blumine vita reliquit*. In this Piece such Ellipses are frequent. There is another Example of them before our Eyes in the Words following. *ossa pelle amicta luridâ*, where *sunt* must be understood.

† 50. *Quid obseratis, &c.*] The Poet thought He cou'd not better shew his Contempt of *Canidia's* Menaces

naces, who having discover'd his Hypocrisy vow'd Revenge, than by putting them into Verse, and publishing them with his Recantation, as her real Answer.

‡ 52. *Neptunus hybernus.*] Epithets taken from Circumstances of Time and apply'd to Persons have a fine Effect in Poetry. *Salus* signifies properly the Agitations of the Sea.

‡ 53. *Riferis Coryttia vulgata.*] That is to say *Coryttia vulganda ridenda proposueris.* Tho' *Corytto* the Goddess of Impurity did not preside over Assemblys of Witches, yet as there were great Irregularitys and much Licentiousness committed in them, HORACE by a very severe Stroke of Satire makes *Canidia* herself give them the Name of *Coryttia*.

‡ 57. *Quid proderit, &c.*] I read here *superasse* instead of *ditasse*, which is the ordinary Reading. I did not venture to make this Alteration in my first Edition, but having examin'd Things more narrowly, it appears to Me so reasonable, natural and even necessary that I cannot help reforming a Text so manifestly corrupted. *Ditasse* cannot be explained without torturing the Sense of the Verse. It is even false that *Canidia* hir'd *pelignian* Hags to assist Her in the Composition of her Poisons; at least it is certain that of the Three nam'd in the Ode *At a Deorum*, One was of *Veij*, and Another of *Senogallia*. In fine, the Verse following supposes the Reading I have put in the Text, and serves to explain it. *Pelignas manus superaverat Canidia, quia velocius toximum miscebat.*

‡ 59. *Sed tardiora fata, &c.*] The Word *velocius* seem'd to menace HORACE with a speedy Death: thy Crime, says *Canidia*, merits the longest Tortures, I am resolv'd that a Life drag'd on in Languor shall sacrifice Thee ev'ry Day to my just Vengeance; Death, now the Subject of thy Horrors, shall become the Object of thy Wishes, and be refus'd Thee.

‡ 74. *Curiosus.*] HORACE had spy'd *Canidia* performing her Enchantments on the *esquilian* Hill. By

curiosus

curiosus We might also understand *studiosus artis magicae*, and thus *Canidia* would tell HORACE that He was not ignorant in the Practises of Magic, and that

C A R M E N X.

Ab A. U. C. DCCXXXVIII. ad A. DCCXLVI.

AD MARCUM LOLLIIUM.

Ejus nomen suis carminibus ab hominum oblivione conatur vindicare.

E. 4.
O. 9.

NE fortè credas interitura, quæ
Longè sonantem natus ad Aufidum:

Non antè vulgatas per artes
Verba loquor focianda chordis.

5 Non, si priores Mæonius tenet:

Sedes Homerus, Pindaricæ latent:

Cæque, & Alcæi minaces

Stesichorique graves Camenæ:

Nec, si quid olim lusit Anacreon,

10 Delevit ætas: spirat adhuc amor,

Vivuntque commissi calores

Æoliæ fidibus puellæ.

Non sola comtos arsit adulteri

Crines, & aurum vestibis illitum.

15 Mirata, regalesque cultus,

Et comites, Helene Lacæna:

Primusque Teucer tela Cydonio

Direxit arcu: non semel Ilios

Vexata: non pugnavit ingens

20 Idomeneus Sthenelusve solus

Dicenda Musis prælia: non ferox

Hector, vel acer Deiphobus graves

Excepit ictus pro pudicis

Conjugibus puerisque primus:

Ode X. HORACE'S ODES. 281

He had made it his particular Study. The *Latins* have sometimes us'd *cura*, *curiositas*, and *curiosus* for *studium* and *studiosus*.

O D E X.

To LOLLIIUS.

He undertakes to eternise *Lollius's* Name by his Verses.

THO' in that savage Country, I was born thro' which *Ofanto* runs with lenth'ning Roar, think not the Songs shall die which I by Arts to *Romans* never known attune to the responsive Strings.

Tho' *Homer* reigns th'unrivall'd Prince; yet *Pindar* and the *cean* Bard are not unknown to Fame; *Alcaeus* fires the Soul with manly Rage, and *Sisychore's* majestic Muse is still admir'd:

Nor what *Anacreon* whilom sportive sung has Time been able to destroy: still *Sappho's* Tenderness of Soul breaths in her charming Strains; still glows the Flame imparted to her conscious Lyre.

Not *Sparta's* Queen alone admir'd the flowing Hair, the Vestments daub'd with Gold, the regal Equipage and splendid Train of an adul'rous Prince, and wond'ring melted to Desire.

Not *Teucer* first from twanging Bow elanc'd aright the feather'd Shaft; not only by a single Siege was *Ilion* gall'd: not *Idamen* the Great or *Sibyllus* alone deserv'd to have their martial Acts imblaz'd in lofty Verse: not *Hector* boundless in his ire, nor hot *Deiphobus* first fell by deathful Castles in their Country's Cause:

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- 25 Vixere fortes ante Agamemnona
Multi; sed omnes illacrymabiles
Urgentur ignotique longâ
Nocte, carent quia vate sacro.
Paulum sepultæ distat inertiae
- 30 Celata virtus. Non ego te meis
Chartis inornatum filebo,
Totve tuos patiar labores
Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
- 35 Rerumque prudens, & secundis
Temporibus dubiisque rectus;
Vindex avaræ fraudis, & abstinens
Ducentis ad se cuncta pecuniæ:
Consulque non unius anni;
- 40 Sed, quoties bonus atque fidus
Judex honestum prætulit utili,
Rejecit alto dona nocentium
Vultu, & per obstantes catervas
Explicuit sua victor arma.
- 45 Non possidentem multa vocaveris
Rectè beatum: rectius occupat
Nomen beatis, qui Deorum
Muneribus sapienter uti,
Duramque callet pauperiem pati
- 50 Pejùsque leto flagitium timet;
Non ille pro charis amicis
Aut patriâ timidus perire.

REMARKS on ODE X.

THIS ODE is properly a Compound of three Elogys. The first, which contains 3 Quatrains, falls upon the Author's own Verses; the second upon Poetry in general, where He shews that without the Succor of the Muses the noblest Actions wou'd sink into Oblivion; and the last upon *Lollius*, who had hitherto by the Mask of Virtue impos'd not only upon *HORACE* but upon *Augustus* himself, and whose true

Elder than *Agamemnon's* Reign liv'd many Heros,
 who, unmourn'd, unknown, are bury'd in eternal
 Night, for Want of Bards to consecrate their Worth.

Valor unsung not differs much from Cowardise for
 ever dead to Fame. Deckt in my Verse, O *Lilius*,
 Thou shalt shine, nor to Oblivion's livid Teeth shall
 I permit thy noble Toils tamely to fall a Prey. Thy
 Spirit weighs the Sum of Things, with wise Forecast
 solicitous of public Good. However Fortune change
 the Scene, thy Soul is still erect, severe to Avarice
 and Guile, and Proof against the Charms of all-
 attracting Gold. Thy Consulat not stinted to a Year
 Thou still dost execute, as oft as like a good and
 faithful Judge Thou dost Self-int'rest sacrifice to Duty,
 with high Disdain reject th' Offender's Bribe, and
 thro' obstructing Troops of Flatterers triumphantly
 display the Arms of Virtue.

We barbarously style *Him* blest to whom the Gods
 large Stores have giv'n: more truly happy *He* who
 has the Skill wisely to use what Heaven bestows;
 who can with Patience bear the galling Weight of
 Want; who to his Life prefers his Honor. He for
 his Friends or Country's Weal is ever bold to spend
 his noble Blood.

true Character, which was that of a Coward, a Hy-
 pocrit, a Miser and a Traitor, was not known at *Rome* †
 till about eight Year's after *HORACE's* Death.

† *v. Ne fortè credas, &c.*] *HORACE* in this
 first Part combats 2 Prejudices equally unjust and dis-
 advantageous to Authors: One, when We judg of a
 Poet by the Place of his Birth; the other, when We
 undervalue a Poet who has not attain'd the Perfection
 of his Art. Nothing is more false than these two
 Judgments. Ev'ry Country may produce excellent
 Spirits,

Spirits, and in an Inequality of Talents may be found different Degrees of Merit all worthy our Esteem.

* 13. *Non sola, &c.*] The Construction must be, *non sola arsit Helene, mirata comtos crines, &c.*

* 16. *Helene Lacedæna.*] As Luxury was unknown to the Spartans who were educated in the Simplicity of the first Ages, the Magnificence of a trojan Prince cou'd not but strike a Princess of Lacedæmon with Surprise.

* 24. *Conjugibus puerisque.*] That is, *for the trojan Matrons and their Children.*

* 39. *Con-*

C A R M E N XL.

A. U. C. DCCXL.

A D J U L I U M A N T O N I U M.

Invitatus Horatius ad Augusti victorias carmine Pindarico celebrandas ita se excusat ut idipsum maxime præstet quod videtur detrectare.

L. 4.
O. 2.

PINDARUM quisquis studet æmulari, &
Iule, ceratis ope Dædalæ
Nititur pennis, vitreo daturus
Nomina ponto.

5 Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo
Pindarus ore;

Laureâ donandus Apollinari,
10 Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis:

y 39. *Consulque non unius anni.*] Mr. Dacier affirms that *animus consul*, *animus rejectit alto vultu dona nocentium* are Manners of Expression wholly inexcusable. Had Mr. Dacier been a Poet, I question whether He would have so absolutely condemn'd these Expressions. In the ODE *descende caelo* We shall find *vires omne nefas animo morventes*, which Manner of speaking, tho' exactly the same with this before Us, He has justify'd. *Vires*, says He, is for *homines viribus praestantes*. So let Us here take *animus consul* for *homo consulare animo praeditus*, and all will be alike in both Places.

ODE XI.

TO JULIUS ANTONY.

HORACE invited to sing in *Pindar's* Style the Victories of *Augustus* excuses Himself in so delicate a Manner that He executes what He seems to refuse.

ON Pinions, which his Father bound with Wax, *Ic'rus* presum'd with mimic Flight to soar. Down from on high He tumbled to the Sea which still retains his Name. Such Fate awaits the Mortal who aspires to emulate inimitable *Pindar*.

As when a Torrent swell'd with wintry Rains surmounts it's wonted Banks, and from the Mountain's Height precipitates it's roaring Waters; so rapid from the richest Source pours *Pindar's* boiling Eloquence along, with Affluence immense of Thoughts sublime and lofty Diction.

Pindar, whatever be his Theme, clames all the Laurels of *Apollo*. Now down his *dithyrambic* Tide He rolls new Terms and Cadences irregular form'd by an Union fortunately bold.

Now

Sen Deos, regesve canit Deorum
Sanguinem, per quos cecidere iustâ

15 Morte Centauri, cecidit tremendæ
Flamma Chimæaræ:

Sive, quos Elea domum reducit
Palma cœlestes, pugilemve equumve
Dicit, & centum potiore signis

20 Munere donat:

Flebili sponsæ juvenemve raptum
Plorat, & vires animumque moref-
que aureos educit in astra, nigro-
que invidet Orco.

25 Multa Dirceum levat aura cyncum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinæ
More modoque

Grata carpentis thyma per laborem
30 Plurimum, cūca nēmus uvidique
Tiburis rivos operosa parvus
~~repas~~ Carmina fingo.

Concines majore poeta plectro
Cæsarem, quandoque trahet feroces

35 Per sacrum clivum, meritâ decorus
Fronde Sicambros:

Quo nihil majus meliusve terris
Fata donavere bonique Divi,
Nec dabunt, quamvis redeant in aurum

40 Tempora prisum.

Concines lætosque dies, & Urbis
Publicum ludum super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

45 Tum meæ (si quid loquor audiendum)
Vocis accedet bona pars; & ò Sol
Pulcher, ò laudande, canam, recepto
Cæsare felix.

Tumque

Now He or chants immortal Gods, or god descend-
ed Kings who justly slew the Centaur-race and
quench'd the terrible *Chimara's* Flame.

Oft the magnificent Return he sings of hardy
Wrestlers and of bounding Steeds whom Palms ob-
tain'd on the *elëan* Planes have lifted to the Skys. A
thousand Statues to their Honor rais'd confer not
Praise so deathless, as his Verse.

Now o'er the hapless Hero's Urn snatch'd from his
weeping Consort in his Bloom He pours his Anguish,
raises to the Stars his Strenth, his Courage, his pri-
mæval Truth, and bids Him live in Fame.

Lo! *Antony*, how *Dirce's* Swan shoots thro' the
liquid Sky and leaves the Clouds below, his equal
Pinions never flag, and swelling Gales sustain Him
as He flies: whilst I, alas! the least in *Phæbus'* Train,
like the laborious Bee who culls the various Odors of
the Spring, extract with ceaseless Toil from mazy
Groves and murm'ring Rills the humble Sweets I work
into a Song.

To thy ærial Muse it is reserv'd to welcom *Cæsar*
in heroic Strains, when with the justest Laurels crown'd
He drags the fierce *sicambrian* Foe along the sacred
Way.

Cæsar's the richest Boon of lavish Fate and smiling
Heav'n. Nothing so great and good e'er went be-
fore, and Nothing greater can succeed, tho' Times
saturnian shou'd roll round again.

'Tis thine to sing the festive Days which *Rome* shall
celebrate to thank the Gods for bringing Home her
Emp'ror cloath'd with Glory: 'Tis thine to sing the
public Games, the City's Joy, and *Themis* rescu'd for
a Time from the mad Clamors of the Bar.

Then, if my Verses merit to be heard, to thine
I'll join my feeble Accents, and in Transports cry:
O Day, the fairest sure that ever rose! O Day that
We can never praise too much! O Day amid our
whitest to be number'd, since from thy Course We
date

Tumque dum procedet, io triumphe,
 50 Non semel dicemus, io triumphe,
 Civitas omnis; dabimusque Divis
 Thura benignis.

Te decem tauri totidemque vaccae,
 Me tener solvet vitulus, relicta
 55 Matre qui largis juvenescit herbis
 In mea vota;
 Fronte curvatos imitatus ignes
 Tertium Lunæ referentis ortum,
 Quâ notam duxit niveus videri,
 Cætera fulvus.

REMARKS on ODE XI.

A great Prince, who can reckon a great Poet in the Number of his Subjects, needs neither Marble nor Brass to fix his Renown. Ev'ry Step He takes tow'rd's Glory will be printed on a Monument as illustrious as lasting. But a Poet, who knows his own Talent, and who never separates his Honor from his Reputation, is happy in finding Princes He can praise without Fear of dishonouring Himself. *Augustus* and *HORACE* shar'd these two Advantages. The former cou'd not be prais'd by a greater Poet, and the latter cou'd not have a greater Prince to praise. Accordingly We see our Author has celebrated most of the principal Events that signalis'd *Augustus's* Reign. Here is a new Proof thereof, to be added to all those We have seen in the preceding Books. The *Emper^r* had been above two Years in *Gaul*. His Presence had not only check'd the *Sicambrians* who glory'd in the Defeat of *Lollius*, but also maintain'd the Conquests of *Tiberius* and *Drusus* over the *Rætians* and *Vindelicians*. He was expected with the greatest Impatience,

date our Lord's Return! And, as the sacred Pomp proceeds, We'l joyous shout: *O Cæsar, live for ever!* Crouds from all Quarters of the City, as They roll onwards to this charming Sight, shall with united Crys a thousand Times repeat: *O Cæsar, live for ever!* Then will We pay those Off'rings to the Gods their Favors merit.

Ten Heifers and as many Bulls must bleed to disingage *thy* Vows: a Calf new-wean'd in Meads luxurious grows to fall for *mine*:

His Horns express the bended Fires of *Cynthia's* Crescent three Days old. On his broad Front a Blaze of shining White stands obvious to the Eye, his other Parts flame with a golden Red. yellow?

patience, and a splendid Triumph was prepar'd for Him. The Return of this Prince after so glorious a Campaign gave Occasion to our Poet to make four Pieces, which are, each of them, a Proof that the Maturity of an advanc'd Age had diminish'd Nothing of the Fire of his early Youth. For the two first We are indebted to *Julius Antonius*, who ingag'd Him in the Undertaking; and *Augustus* was so charm'd with them, that He himself propos'd the Subject of the other two.

† 1. *Pindarum quisquis, &c.*] The Elogy, which HORACE gives *Pindar*, particularly regards his *Dithyrambics*, that are lost; nor can it be sayd that He has exaggerated. His Judgment is that of all Antiquity. *Plato*, who was never suspected of Flattery to Poets, found something in *Pindar* more than Man; and *Alexander* the Great had such Respect for his Memory, that, at the Taking of *Thebes*, He spar'd the House wherein the Poet had liv'd, and preserv'd from the general Slaughter all who remain'd of his Family. True it is, He is a little decry'd by some of the Moderns on Account of the Length of his Digressions.

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which make Us often lose Sight of his Subject. In this I would not imitate Him, and am persuaded it is a real Fault: but yet I think a great deal may be sayd to lessen this Reproach. We have Nothing of his but the ODES He made for those who in his Time won Prizes in the solemn Games of Greece, and it is not surprizing that in Subjects so confin'd and uniform He shou'd often digress into the Praise of the Heros from whom his own pretended to derive, and into that of the Gods who were the Founders or Protectors of the City from whence they came. Besides, the Storys He there relates of those Gods were as interesting to the People then, as they are now indifferent to Us. If We had his other Works, it is highly probable We shou'd not find the same Digressions in them, and that they wou'd fully justify the Encomiums given by the Ancients to this first lyric Poet of Greece.

† * 2. Iule.] *Julia*, Daughter of *Lucius Julius Caesar* Consul in 664, was Grand-mother to *Julius Antonius*. Now as the *Julian* Family pretended to derive from *Iulus* the Son of *Aeneas*, the Poet has put *Iulus* instead of *Julius*. This *Antony* HORACE's Friend was Son of *Mark Antony* by *Fulvia*. *Augustus*, after loading Him with Kindnesses, after honoring Him with the Priesthood, Prætorship, Consulship and the Government of sev'ral Provinces, after marrying his own Niece *Marcella* to Him, found Him engag'd in debauching his Daughter *Julia*, and in a Conspiracy against his Person. The ungrateful Man prevented the just Punishment of his Crimes by a voluntary Death in 752. *Lucius Julius Antony* his Son, and the last of this House, was banish'd to *Marseilles*, where He dy'd in 776.

* 5. *Monte decurrens*, &c.] One cou'd scarce find a Comparison more proper to figure the Character of a Poet ever grand in his Designs, sublime in his Thoughts, pompous in his Descriptions, rapid in his Style, bold in his Figures, emphatic in his Expressions, eloquent in his speeches. But what is remarkable, is that

HORACE

following was
a poet by note
293.

HORACE in making the Elogy of *Pindar* becomes, as I may say, *Pindar* himself. He is animated by his Genius, He speaks his very Language. Hence that exuberant Flow of Verses thro' near half the ODE; hence that swelling Style, that Group of strong metaphoric Images, that Assortment of Terms that do not seem made for another, and which have very much of the *dithyrambic* Cast. To all this I have but one Thing to object. HORACE shou'd have weaken'd his own Forces to leave *Pindar* the Honor of the Superiority He gives Him. He wou'd prove that his Model is inimitable, and yet He copys it so well Stroke for Stroke, that We are perplex'd about the Preference. The Conformity will be still more sensible in the ODES *qualem ministrum*, and *quæ cura patrum*. To clear HORACE of a Contradiction there is a Necessity to have Recourse to his Modesty, and this Excuse must do great Honor to our Poet.

✧ 10. *Audaces Dithyrambos.*] The Epithet *audaces* characterises particularly the *dithyrambic* Composition, which demands more Boldness than any other. Accordingly, 'tis the only one to speak properly, wherein *lyric* Irregularity is pardonable. But this very Irregularity has prov'd a dang'rous Rock to most Poets, who indiscretely abandoning Themselves to the Sallys of their Imagination have generally substituted frantic Fustian in the Place of brilliant Disorder.

Nova verba.] *Dithyrambic* Poets had no more Liberty of coining Words than others, but They had a greater License of making double or compound Words by joining those already known and establish'd; and these are what HORACE calls *new Words*.

✧ 12. *Numeris lege solutis.*] The Author of the old Epitaph on *Plautus* has sayd in the same sense *numeri innumeri*. These two Passages wou'd have less imbarass'd the Learned, had They had a more exact Knowledge of the irregular Versification of the Ancients. The *dithyrambic* Poet was not confin'd to uniform Cadences, nor yet was He at Liberty to make new Verses by new Combinations of Measures, but

might imploy the receiv'd Forms, without observing any Return of Distichs or Strophes.

† 18. *Pugilem equumve.*] Recompenses were distributed at the *olympic* Games with great Equity, without Distinction of Persons. The Courser cou'd not envy the Charioteer, for They were Associates in Glory; each receiv'd his Crown, and shar'd the Elogy of the Poets.

† 25. *Mulæ Dirceum.*] Here HORACE begins to excuse Himself. *Pindar*, says He, is a majestic Swan who has Strenth to support his Flight, 'till He shoots beyond the Clouds. I am but a weak, delicate Bee that can scarce raise itself above the Earth, and flutter about Flow'rs. His first Point We cannot contest, but He almost deserves to have the Lie given Him upon the second.

† 29. *Per laborem plurimum.*] HORACE's Language is very diff'rent from that of most of *our* Poets. He confesses his Pieces cost Him much Trouble. If we will believe *ours* on this Head, all their Works are off-hand. Hence a wide Diff'rence. The One has produc'd only Master-pieces, and the Others only Abortives. This is certain, too much Time cannot be imploy'd in making a good Piece, but too much is always spent upon a bad One.

† 33. *Majore Poeta plectro.*] This is a beautiful and well plac'd Elogy. *Antony* is not only superior to
HORACE,

C A R M E N XII.

A D P O S T U M U M.

Nec vitari mortem posse, nec retardari; divitiis, dum vivimus, liberaliter utendum.

L. 2.
O. 14.

EHEU! fugaces, Postume, Postume,
Labuntur anni: nec pietas moram

Rugis

HORACE, but equal to *Pindar*. What Stamps a greater Value on this Encomium, is that it is not without Foundation. *Julius Antony* was a Poet, and a distinguish'd One in an Age when fine Poetry was in Honor. Among other poetic Pieces He wrote a heroic Poem in twelve Books intitul'd *Diomedea*. Birth and Fortune did not in those Days ingross the Place of ev'ry Merit, and Men of Letters had the Advantage of finding Taste and Erudition in the Great to whom They presented their Works.

✧ 45. *Tum meæ si quid*, &c. The two following Strophes express great Vivacity of Thought. The Poet imagines *Augustus* just arriv'd, fancies Himself in the midst of the Festival, and unable longer to contain his Joy vents it in redoubled Acclamations. All this is natural; it is the Heart that speaks and the Heart is always eloquent.

✧ 49. *Tumque dum procedet*.] i. e. *Cæsar*. The other Readings of this Place, and the most supportable Explications of Interpreters are unworthy of HORACE.

I shall not be afraid to say, that this Piece, beautiful as it is, might have been render'd more perfect in it's Versification. Ten or eleven Verses for want of the *sapphic Cæsura* have a disagreeable Cadence. Besides, the Close of this Ode does not preserve the Majesty of the Beginning, or the Vivacity of the Middle. The Subject requir'd a more animated and interesting Conclusion.

O D E XII.

TO POSTUMUS.

That we can neither escape Death, nor retard it, and that We shou'd enjoy the Blessings of Fortune whilst We may.

ALAS! dear *Postumius*, alas! swift tho' unheeded glides unwearied Time. Old-age with wrinkled

- Rugis & instanti senectæ
 Adferet, indomitæque morti :
 5 Non si trecenis, quotquot eunt dies,
 Amice, places illacrymabilem
 Plutona tauris ; qui ter amplum
 Geryonen Tityonque tristi
 Compescit undâ, scilicet omnibus,
 10 Quicunque terræ munere vescimur,
 Enavigandâ ; sive reges,
 Sive inopes erimus coloni.
 Frustra cruento Marte carebimus,
 Fractisque rauci fluctibus Hadriæ ;
 15 Frustra per autumnos nocentem
 Corporibus metuemus Astrum.
 Visendus ater flumine languido
 Cocytus errans, & Danaï genus
 Infame, damnatusque longi
 20 Sisyphus Æolides laboris.
 Linquenda tellus, & domus, & placens
 Uxor : neque harum, quas colis, arborum
 Te, præter invisas cupressos,
 Ulla brevem dominum sequetur.
 25 Absumet heres Cæcuba dignior
 Servata centum clavibus, & mero
 Tinget pavementum, superbis
 Pontificum potiore cœnis.

C A R M E N XIII.

IN CASSIUM SEVERUM.

Maledico minatur ultionem.

L. 5.
O. 6.

Q U I D immerentes hospites vexas, canis,
 Ignavus adversum lupos ?
 Quin huc inanes, si potes, vertis minas,
 Et me remorsurum petis ?

Nam

led Front, and fullen *Death* stalk onward with gigantic Strides, nor can thy Piety arrest their Course: A daily Off'ring of three hundred Bulls wou'd not appease the ruthless God, who hems in *Geryon's* triple Frame and *Tityos* with his sable Streams, those Streams that must be cross'd by All whose Life the Fruits of Earth sustain, be They or purpled Kings or needy Swains.

In vane are We secure from Wounds of War, and broken Billows of hoarse-sounding Seas; in vane We shield Us in autumnal Months from *Auster's* pestilential Blasts.

For one Day We must all behold cranking *Cocytus* dragging on his oozy Train, and *Danus's* disreputable Race, and *Sisyphus* condemn'd to Toil eternal.

Thou must, alas! Thou must, my Friend, forego thy Lands, thy House, and charming Wife: and of those Trees thy Hands have rais'd with Care the odious Cypress shall alone attend it's transitory Lord.

Then thy best Wines from Durance freed thy worthier Heir shall quaff, and flood the Pavement with a richer Juice than sparkles at the sumptuous Feasts of Pontifs.

O D E XIII.

AGAINST *CASSIUS SEVERUS*.

He threatens to punish Him for his Defamations.

BULLYING Cur, why dost Thou groul at Strangers who provoke Thee not, but on a Wolf's Approach turn Tail and hang thine Ears?

Discharge, base Mungrel, if Thou dar'st thy frustrate Threats on Me, who am thy Match. With pointed Fangs I'll fasten on thy Throat, and make Thee soon repent the vap'ring Challenge.

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5 Nam qualis aut Molossus aut fulvus Lacon,
 Amica vis pastoribus,
 Agam per altas aure sublatâ nives,
 Quæcunque præcedet fera.
 Tu quum timendâ voce complesti nemus,
 10 Projectum odoraris cibum.

Cave, cave; namque in malos asperrimus
 Parata tollo cornua:
 Qualis Lycambæ spretus infido gener,
 Aut acer hostis Bupalò.
 15 An, si quis atro dente me petiverit,
 Inultus ut flebo puer?

REMARKS on ODE XIII.

THIS ODE has Nothing remarkable but it's
 Acrimony. * *Cassius Severus* was a Man of low
 Birth, but a famous Orator, who made villainous Use
 of his Talents in bespattering ev'ry Body without Dis-
 tinction by his Harangues and Libels.

* *Cassius Severus* sordidæ originis, maleficæ vitæ, sed orandi
 validus. Tacitus.

C A R M E N XIV.

Felicitatem in honoribus ac divitiis positam non esse.

L. 3.
 O. 1.

REGUM timendorum in proprios greges,
 Reges in ipsos imperium est Jovis,
 Clari Giganteo triumpho,
 Cuncta supercilio moventis.
 5 Est ut viro vir latiùs ordinet
 Arbusta fulcis; hic generosior

Descendat

Whatever savage Animal I rouse, instant with
prick'd-up Ears, like *spartan* Hounds the Shepherd's
kind Defence, or Mastiffs keen, I with unalter'd Aim
to Death pursue across the deepest Snows: Whilst
Thou content to make the Forest ring with the loud
Yells of thy affrighting Voice dost stop to smell the
first alluring Crust.

Beware, beware; for I am us'd to fly at Miscreants
with collected Ire: not on *Lycambes* heavier fell
Archilochus's bitt'rest Rage for *Neobûle* disespous'd, nor
on insulting *Bupalus* the Wrath of injur'd *Hipponax*.

Think'st Thou, if any yelping Brute like Thee
shou'd dare to bite Me with invenom'd Tooth, I'm
of so tame a Nature as to whine and sob, like a poor
Child who wants the Power to revenge a Wrong.

✧ 1. *Immerentes hospites.*] 'Tis very natural to believe
that HORACE enters here into the Quarrel of some
of his Friends, whom *Cassius* had endeavor'd to black-
en by his Calumnys.

✧ 9. *Complexi.*] This Word makes one of the great
Beautys of his Verse, whose Cadences represent per-
fectly the Barkings of a great Dog in a Forest.

O D E XIV.

That true Happyness depends neither on Honors nor
Riches.

O'E R their own Subjects Monarchs awful reign,
but o'er those Subjects reigns almighty *Jove*,
who by his Conquest o'er the Giant-race display'd his
Pow'r, who by his bended Brow Shakes Nature's
universal Frame.

Survey the Rivals, who to *Mars's* Field descend to
court the People's Voice. It happens oft that One in

- Descendat in campum petitor,
 Moribus hic meliorque famâ
 Contendat; illi turba clientium
 10 Sit major: æquâ lege Necessitas
 Sortitur insignes & imos;
 Omne capax movet urna nomen.
 Districtus ensis cui super impiâ
 Cervice pendet, non Siculæ dapes
 15 Dulcem elaborabunt saporem;
 Non avium citharæque cantus
 Somnum reducent. Somnus agrestium
 Lenis virorum non humiles domos
 Fastidit, umbrosamque ripam,
 20 Non Zephyris agitata Tempe.
 Desiderantem quod satis est, neque
 Tumultuosum sollicitat mare,
 Nec sævus Arcturi cadentis
 Impetus, orientis Hædi:
 25 Non verberatæ grandine vineæ,
 Fundusve mendax; arbore nunc aquas
 Culpante, nunc torrentia agros
 Sidera, nunc hyemes iniquas.
 Contracta pisces æquora sentiunt,
 30 Jactis in altum molibus: huc frequens
 Cæmenta demittit redemptor
 Cum famulis, dominusque terræ
 Fastidiosus: sed Timor & Minæ
 Scandunt eodem quo dominus; neque
 35 Decedit æratâ triremi, &
 Post equitem sedet atra Cura.

- Quod si dolentem nec Phrygius lapis,
 Nec purpurarum fidere clarior
 Delenit usus, nec Falerna
 40 Vitis, Achæmeniumve costum;
 Cur invidendis postibus, & novo
 Sublime ritu moliar atrium?
 Cur valle permutem Sabinâ
 Divitias operosiores?

furrow'd Ground marshals more largely wide his Vines; Another boasts a more illustrious Birth; a Third his Probity and better Fame; a Fourth a greater Croud of Clients: but yet in his capacious Urn *Death* shuffles ev'ry Name, and with impartial Hand draws out the Vulgar and the Great.

Not genial Daintys can provoke his Gust over whose guilty Head impends a naked Sword, nor can the Harmony of Birds or softest Lutes restore his banish'd Sleep. The balmy God of Sleep does not disdain the careful Peasant's humble Hut, the shady Margin of a purling Brook, or flow'ry Vales by cooling Zephyrs fann'd.

The Rage of Seas, the Violence of fierce *Atræus* stooping from the Skys, or show'ry *Kids* emerging from the Main move not the Man who craves no more than just what Life requires. Unruffled Peace is his, altho' his Vines be batter'd by the Hail, and faithless Fields deceive his Hopes, tho' his abortive Trees accuse the bitter driving Rain, the Stars that parch the Soil, or noxious Winters.

How rare alas! such Moderation now! The injur'd Monsters of the Main now feel their Elements by massy Piles contracted. Fastidious of firm Land: the haughty Lord with num'rous Undertakers and a Train of Workmen sinks Foundations in the Deep for tow'ring Structures. But tho' He climbs to upper Air, Remorse and Terror climb as high as He; nor from his armed Barge retreats black *Care*, and when He mounts the bounding Steed his Executioner leaps up behind.

If then nor Colonades of *phrygian* Stone, nor purple Stain of Robes that glow far more refulgent than the Morning-star, nor rich *Falernum's* blushing Vines, nor *persian* Essences can sooth a troubled Breast, wherefore shou'd I in newest Taste build haughty Palaces with envy'd Gates? why change my peaceful *sabine* Farm for Wealth perplex'd with Cares?

CARMEN XV.

* A. U. C. DCCXLI.

AD AGUSTUM.

Ut in Urbem quamprimum redeat.

L. 4.
O. 5.

DIVIS orte bonis, optime Romulæ
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto concilio, redi.

5 Lucem redde tuæ, dux bone, patriæ:
Instar veris enim vultus ubi tuus
Adfulsit populo; gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
10 Flatu Carpathii trans maris æquora
Cunctantem spatio longius annuo
Dulci distinet à domo,
Votis omnibusque, & precibus vocat;
Curvo nec faciem litore demovet:

15 Sic desideriiis ista fidelibus
Quærit patria Cæsarem.
Tutus bos etenim prata perambulat;
Nutrit rura Ceres, almaque Fauftitas;
Pacatum volitant per mare navitæ;
20 Culpari metuit fides;
Nullis polluitur casta domus stupris;
Mos & lex maculosum edomuit nefas;
Laudantur simili prole puerperæ;
Culpam Pœna premit comes.

25 Quis Parthum paveat; quis gelidum Scythen?
Quis Germania quos horrida parturit
Fetus? Incolumi Cæsare, quis feræ
Bellum curet Iberiæ!

Condit

O D E XV.

TO AUGUSTUS.

He invites this Prince to return speedily to *Rome*.

O choicest Boon of lib'ral Heav'n, best Gardian of the *roman* State, too long indeed hast Thou been absent from Us. Regard thy Promise of a quick Return made to *Rome's* venerable Senate; and to thy Country plung'd in Gloom restore, auspicious Prince, it's wonted Light: for, like the spring, when thy bright Aspect's seen, our Days with happier Minutes smile, and the Sun shines with double Luster.

As a fond Mother by her Pray'rs and Vows demands of Heav'n her only Son, whom envious Winds on forein Coasts detain far from his delectable Home beyond his promis'd Year, nor from the winding Shore averts her Eyes, explaining all She sees and all She hears as Omens in her Favor: smit with as ardent and sincere a Passion *Rome*, O *Augustus*, pensive sighs for *Thee*, and *Thee* alone requires.

Beneath thy Reign all Blessings We enjoy. Our Herds securely graze the flow'ry Meads; and *Ceres* swells the rip'ning Grane; *Plenty* strows timely Fruits o'er all the Land; thro' the vast Ocean uncontrol'd our Merchants wave the *roman* Flag; and plighted Faith dreads ev'n to be suspected. Adult'rys stain our Familys no more; strict Education and thy gardian Laws have quite abolish'd the polluted Crime; Congratulations are to Mothers pay'd for bringing Children to the World stamp'd with the Image of their Husbands; and *Vengeance* treads upon the Heels of *Infidelity*.

Who or the quiver-shining *Parthian* fears, or *Scythia's* gelid Sons, or horrid *Germany's* enormous Brood? Who values all the warlike Pow'rs of furious *Spain* whilst *Cæsar* reigns secure?

Free

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Condit quisque diem collibus in suis,
 30 Et vitem viduas ducit ad arbores;
 Hinc ad vina venit lætus, & alteris
 Te mensis adhibet Deum:
 Te multâ prece, te prosequitur mero.
 Defuso pateris; & Laribus tuum
 35 Miscet numen, uti Græcia Castoris
 Et magni memor Herculis.
 Longas ô utinam, dux bone, ferias.
 Præstes Hesperia; dicimus integro.
 Sicci manè die, dicimus uvidi,
 40 Quum sol oceano subest.

REMARKS on ODE XV.

WHAT I have sayd upon the ODE *Pindarum* *quisquis* may serve to be prefix'd to this. The former was made upon the Hopes of seeing *Augustus* in *Rome* in a few Days, and the Delay of his Return gave Occasion to the latter. These two ODES in a different Character have each of them great Beautys. The One is full of Spirit, ^{Heat} and Majesty. The Idea of *Pindar* had inspir'd *HORACE* with a Taste for the sublimest Poetry. Here his Spirits are more settled, easy Motions succede to violent Agitations, the *Tender* alone animates the Sentiments, and Sweetness flows in the Numbers. The One is the Fruit of the Imagination; the other is the natural Language of the Heart.

¶ 1. *Divis orte bonis.*] *Divis bonis* does not depend upon *orte*, but is the Ablative absolute. So in another Place We have seen *malâ ducis arvi domum.* *Romulæ* is here for *Romulææ*.

¶ 2. *Abes jam nimium diu.*] *Augustus* departed from *Rome* in *September* 738, and did not return from *Gaul* 'till *February* 741.

¶ 3. *Pollicitus.*] *HORACE* charges the Prince with his Promise, and the Promise of a quick Return made the Delay appear more insupportable.

✓ A beautiful Ode

¶ 4.

Free from Alarms each *roman* Swain spends the whole Day upon his sunny Hills in wedding swerving Vines to widow'd Elms, then gladfom hies to the free Joys of Wine. During the second Course to *Thee* He pays his Vows, to *Thee* Libations pours, and in the Hymns to his domestic Gods inrols thy sacred Name. So grateful *Greece* amid her Feasts great *Hercules*' and *Castor*'s Praise resounds.

"Long may You live, illustrious Prince and thy whole Reign be one long Holyday." Thus pray thy happy Subjects all at Day-break sober and at Sun-set mellow.

‡ 4. *Sancto Patrum concilio.*] *Sanctus* is for *fancitus*, and signifys *respectable, inviolable*. *Ufu, auctoritate, legibus* are to be understood. Hence We see this Term has not always Relation to Manners or Piety.

‡ 17. *Tutus bos etenim, &c.*] HORACE alledges the Reasons of the Attachment and Love the *Romans* had for *Augustus*. This Picture of the Happyness They then injoy'd throughout the Empire is perfectly fine without the least Stroke of Flattery. The Poet speaks exactly as the Historians, and Conformity reflects Glory on the Prince. Certain it is, that after the Conclusion of the civil Wars, one of his first Cares was to restore Plenty and Security to Mankind.

Prata perambulat.] This is in the same Sense with what *Virgil* says *ille meas errare boves permittit*.

‡ 18. *Almaque Faustitas.*] The Poet after mentioning fat Pastures and plentiful Harvests includes this double Benefit in a general Term, which also comprehends Fruits, Pulse, and ev'ry Thing which the Earth furnishes for the Life of Man and Beast.

Great is the Beauty of this Stanza. What Agreeableness in the Images! What Smoothness in the Expressions! Those Vessels which fly along the peaceful Seas present an agreeable Image of the Freedom of Commerce. That Liberty and Abundance, which
are

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are the Consequences thereof, were so great under *Augustus*, that *Rome* and *Italy* were not afflicted with Famine but once during his Reign, and this Misfortune was attributed to his not being in the Consulat that Year.

† 20. *Culpari metuit fides.*] *Honesty is on it's Guard against Reproach.* *Metuere* marks an attentive Apprehension and exact Circumspection to hinder a Thing from happening. *Gratiarixarum metuens*, *The Graces who avoid all occasions of Quarrels.* *Castitas metuens alterius viri*, *A conjugal Fidelity, which is alarm'd at every Thing that can wound it.*

† 22. *Mos & lex, &c.*] *Augustus* made Laws *de adulteriis & pudicitia*, and *de maritandis ordinibus*. *Mos* signifies here *Usage, Education.* *HORACE* means that the Laws of this Prince were generally observ'd, and vigorously maintain'd, and that the Youth were bred up in the Obedience of them. Without this the wisest Statutes become useless. To govern well, We need but few Laws, provided We exert Ourselves in the Execution of them.

† 25.

C A R M E N XVI.

* A. U. C. DCCXLI.

Claudii Drusi Neronis de Vindelicis victoriam celebrat.

L. 4.
O. 4.

Q U A L E M ministrum fulminis alitem
(Cui rex Deorum regnum in aves vagas
Permisit, expertus fidelem
Juppiter in Ganymede flavo)

5 *Olim* juvenas, & patrius vigor
Nido laborum propulit inscium;
Vernisque jam nimbis remotis
Insolitos docuere nifus

Venti paventem; *mox* in ovilia

10 Demisit hostem vividus impetus;

Nunc

✧ 25. *Quis Partbum paveat.*] *Augustus* had subdued or pacify'd the East, North, and West. The East is mark'd by the *Parthians*, the North by the *Scythians* and *Germans*, and the West by *Iberia* or *Spain*.

✧ 32. *Te mensis adhibet Deum.*] After the Battel of *Actium* it was decreed that Libations shou'd be made to *Augustus*, not only at public Feasts but at private Repasts, and the next Year it was order'd that this Prince shou'd have a Place among the Gods in the Hymns.

✧ 34. *Laribus tuum miscet numen.*] In ranking *Augustus* with their domestic Gods the *Romans* declar'd that each of Them acknowledg'd Him for the Master and Preserver of his Family.

✧ 38. *Dicimus integro, &c.*] How happy is a Poet, who when He has sayd ev'ry Thing of a Prince that the most ingenious Flattery can suggest, finds that ev'ry One thinks as He does, and that He has been only the Echo of the Public. *Die integro*, a Day of which We have not yet imploy'd a single Moment.

O D E XVI.

He sings *Drusus's* Victory over the *Vindelicians*.

AN Eaglet born to grasp the forky Bolt, and rule the plumy World, (for so the King of Gods rewards the Faith of One of that majestic Race experienc'd in the Rape of beauteous *Ganymede*;) by native Vigor and by spritely Youth arous'd gives, ere his Prime, Presages sure of future Prowess. Scarce the vernal Rains retire when from his Airy forth He springs. Him inexpert of martial Toils at first each Object startles; yet on Wings of Winds incumbent soon He learns to try his own, and Efforts make unknown to Him before. The boiling Ardor of his royal

Nunc in reluctantes dracones
Egit amor dapis atque pugnæ:

Qualemve lætis caprea pascuis
 Intenta, fulvæ matris ab ubere

15 Jam jamque depulsum leonem,
 Dente novo peritura, vidit:

Vidère Rætis bella sub Alpibus
 Drusum gerentem Vindelici; & diu
 Latèque victrices catervæ

20 Consiliis juvenis repressæ
 Sensere quid mens rite quid indoles
 Nutrita faustis sub penetralibus
 Possset, quid Augusti paternus
 In pueros animus Neronēs.

25 Fortes creantur fortibus; & bonis
 Est in juvenicis, est in equis patrum
 Virtus; neque imbellem feroces
 Progenerant aquilæ columbam:

Doctrina sed vim promovet insitam,
 30 Rectique cultus pectora roborant:
 Utcunque defecere mores,
 Indecorant bene nata culpæ.

Quid debeas, ò Roma, Neronibus,
 Testis Metaurum flumen, & Asdrubal

35 Devictus, ac pulcher fugatis
 Ille dies Latio tenebris,

Qui primus almâ risit adoreâ;

Dirus per urbes Afer ut Italas,

Ceu flamma per tædas, vel Eurus

40 Per Siculas equitavit undas.

*A few lines are here omitted
 about the twelfth man age.*

royal Heart transports Him next to fouse upon the Fold; Terror insues and Havoc dire. At last his eager Thirst for Prey and Conflict stern prompts Him to dart on fierce-opposing Dragons.

No sooner does the lordly Prince of Savages perceive his infant Fangs sprout forth but He deserts his tawny Dam and rushes fearless to the Planes. Him from afar the feeble Roe on cheerful Pasturage in tent shudd'ring descrys and falls his earliest Prey.

Such-such beneath the *retian Alps* appear'd young *Drusus* to his Foes, when on the *windelician* Host He pour'd the War, and to their ancient Bounds by Conduct sage repress'd this roving Race so wont to stretch their Conquests with Impunity. At lenth They felt the Pow'r of Prudence and of natural Worth well-foster'd in a hallow'd Court, at lenth They felt what the paternal Care of good *Augustus* tow'ards the blooming *Neros* is mighty to inspire.

Only from valiant Fathers valiant Sons arise. The fry Colt and vig'rous youthful Bull proclame the Virtues of their lusty Sires; nor does the Bird of *Jove* beget Eaglets as tim'rous and as weak as Doves.

But Education aids the nat'ral Pow'rs, and Disciplin invigorates the Soul: take from Mankind the Succors of Instruction, Vice will insensibly invade the Heart and mar the happyest Dispositions.

What to the Bräv'ry of the *claudian* Race dost Thou not owe, imperial *Rome*? Witness *Metaro's* Flood with hostile Gore impurpled; Witness *Asdrubal's* Defeat which turn'd the War; Witness that radiant Sun, which first dispel'd the Darkness that o'erspred *Italia's* Face and open'd to her Sight the smiling Prospect of a signal Conquest. Cou'd We have ever dar'd to hope the Odds of Combat since thro' *latian* States the *Carthaginian* mark'd his wild Career with Desolation dire, swift as a Flame flys thro' a Grove of Pines, or *Eurus* sweeps in Whirlwinds the *ficilian* Surge?

That

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Post hoc secundis usque laboribus

Romana pubes crevit, & impio

Vastata Pœnorum tumultu

Fana Deos habuere rectos ;

45 Dixitque tandem perfidus Annibal :

Cervi, luporum præda rapacium,

Sectamur ultro, quos opimus

Fallere & effugere est triumphus.

Gens, quæ cremato fortis ab Ilio

50 Jactata Tuscis æquoribus sacra

Natosque maturosque patres

Pertulit Ausonias ad urbes,

Duris ut ilex tonsa bipennibus

Nigræ feraci frondis in Algido,

55 Per damna, per cædes, ab ipso

Ducit opes animumque ferro.

Non Hydra secto corpore firmior

Vinci dolentem crevit in Herculem ;

Monstrumve summifere Colchi

60 Majus, Echioniæve Thebæ.

Merses profundo, pulchrior evenit :

Luctere, multâ proruit integrum

Cum laude victorem, geritque

Prælia conjugibus loquenda.

65 Carthagini jam non ego nuntios

Mittam superbos : occidit, occidit

Spes omnis, & fortuna nostri

Nominis, Asdrubale interemto.

Nîl Claudiæ non perficient manus ;

70 Quas & benigno numine Juppiter

Defendit, & curæ sagaces

Expediunt per acuta belli.

V. Ode XVI. HORACE'S ODES. 309

That Day re-kindled Valor in our Troops, a Series of Successes crown'd their Toils; and to avenge our Shrines profan'd by *punct* Sacrilege the Gods stood up.

This faithless Annibal in last Despere confess'd:

"What do We here, *He cry'd?* The timid Hind flies the rapacious Wolf; but ill-starr'd We tho' unprovok'd attack a more unequal Foe. To what alas! are We reduc'd? Our greatest Triumph now is found-ed in our Flight.

Gods! what a Brood is this? Beneath *Troy's* Ashes bury'd They arose with Force augmented; tost upon our Seas by various Storms at last They brought their Gods, and Sires, and Children safe to the *ausonian* Shore.

Rome sturdy as an Oak upon the Brow of shady *Algidus* eludes the Steel and sprouts against the Stroke, strong from her Wounds and greater by her Wars.

Not *Hydra*, who for one Head lopt shot up a hissing Pare, more fruitful in Resources prov'd against *Alcmena's* Son indignant to be conquer'd. Never from *theban* Field or *colchian* Glebe issu'd a more amazing Prodigy.

O'erwhelm Them in the vast Profound, quick They emerge with double Luster: attack Them Sword in Hand, They arrogantly spurn your Troops 'till then victorious, exalt their Glory by your Fall, and warlike Feats achieve which Widows oft re-counting shall incessant curse.

Woe! No more to Carthage shall proud Couriers bear the Tidings of my Conquests.—*Asdrubal* is dead:—with *Asdrubal* my Honor dy'd and Carthage perish'd:—farewel Fortune, farewel Hopes:—All—All is fall'n with Him."

The Neros find no Enterprize too great. Fov- gards that House with a distinguish'd Care. Sagacious of Events They work their Way thro' all the pointed Paths of War.

R E.

REMARKS on ODE XVI.

I usually call this Piece HORACE's Eagle, not only on Account of the Comparison taken from that Bird; but also because it is intirely in *Pindar's* Taste, and in this Respect excels the finest ODES of our Poet. The Occasion did not admit of ordinary Efforts. *Augustus* requir'd but two Pieces from HORACE, one for the *secular Games*, another on the Victory gain'd by his Step-sons *Tiberius* and *Drusus* in *Pannonia*. The poetic Genius, which does not always respect the most respectable Orders, prov'd upon these two Occasions docible to the Voice of the Sov'rein. The Exploits of the young Princes furnish'd HORACE with Matter for *this* and the following ODE. He began with the Praises of *Drusus*, because it was his first Campaign, and He had been sent alone at first to be Commander in Chief of the *roman* Forces, as also because He was more belov'd than *Tiberius* by *Augustus* and the *Romans*. So completely finish'd is this Poem that it disarm'd the formidable Criticism of *Scaliger*, who cou'd not forbear owning that HORACE has in this ODE surpass'd Himself and all *Greece*. It opens with more than *pindaric* Fire. The Middle is heighten'd by the Sentiments of a noble, rational and pathetic Morality. In short, a rich Piece of manly and vehement Eloquence closes the whole Work. 'Tis only a Genius of the first Order that can by so great a Variety temper the Fury of his Fire.

¶ 1. *Qualem ministrum, &c.*] Can any Thing be more pompous than this Beginning, either for Nobleness of Images, or Majesty of Cadences? Cou'd any Thing be more agreeable to young *Drusus*, who sees Himself compar'd to the King of the Air, and the Monarch of the Forests? HORACE cou'd not take his Flight from any Thing higher. A like Effort wou'd exhaust any other, and be the Presage of a speedy Fall. In *Him* 'tis quite the Reverse; the

A grand Pindaric ode highly praised by Scaliger, Sandart, Dacier & many other eminent critics.

higher He soars, the stronger He flies and never flags. † His first Lightning is constantly attended by a Series of Flashes more transcendently glorious the one than the other. Herein our Poet is particularly inimitable, and far superior to *Pindar*, who, according to *Longinus*, often shoots beyond the Clouds, but to fall with a greater Noise.

† 6. *Laborum inscium*.] Mr. Dacier confounds *labor* with *niscus*. To Me it seems more natural to give them different Significations. I have therefore translated *laborum inscium*, *inexpert of martial Toils*, and most of the Interpreters are on my Side.

† 7. *Vernisquæ*.] Several excellent Mss. and five Editions authorise this Reading. *Scaliger* and Others have grossly mistaken the Poet's Meaning, both for Want of knowing this, and observing that *jam*, *mox*, and *nunc* denote three Periods of Time succeeding one another at a natural Distance, even of some Months, in Proportion as the young Eagle grows in Strenth. Nothing more natural than this Gradation, which is evidently mark'd not only by the three different Actions of the Bird, but also by the Terms, *propulit*, *demisit*, *egit*. A sufficient Reply this to *Scaliger*, who says the Poet makes his young Eagle fly at Game in the Spring, which He is scarce able to do even in August.

† 15. *Jam jamque*.] We are indebted for this lucky Correction to the learned Mr. Kuster. *Jam jamque* has Respect here to the Time past, as it is us'd in *Cicero*, *Seneca* and *Valerius Flaccus*. This Reading is without Peradventure more natural than *lacte*, *sponsæ*, *mane* or *nocte*.

† 16. *Dente novo*.] i.e. *cædis inexperto*, not accusom'd to Carnage and Combats. The vile Correction of *lacte* in the Place of *jamque* in the precedent Verse made Mr. Dacier imagin that *dens novus* was here *une dent de lait*.

† 17. *Rætis*.] The *rætian Alps* are properly the Alps of *Tirol*. That this is the true Reading and not *Rhæti* is not only apparent from an ancient Mss. but from

The Rætian Alps -
St. Gothard & Tirol -

olim
Jam
Mox
nunc

the Reason of the Thing, for HORACE could not say that the *Rætians* and *Vindelicians* saw *Drusus* in Arms, since this Prince had only to do with the latter, and the former were defeated by *Tiberius*.

¶ 22. *Drusum gerentem Vindelici.*] After these Words We constantly find an impertinent Parenthesis of four Verses. It is sufficient to know HORACE to save Him from the Dishonor of so unworthy a Production. The Turn of it is altogether prosaic, and smells strongly of the Pedant; it freezes the Imagination on a sudden which the Poet had inflam'd, and is absolutely foreign to the Subject. *Obarmet* is to be found in no good latin Author. *Sed* at the Tail of this phlegmatic Stuff is substituted for *et*, (which the Connexion requires,) to avoid an *Hiatus*, which wou'd spoil the Structure of the Verse. In short it may be wholly taken away without disord'ring the Measures or the Strophes. *Tanaquil Faber* had therefore good Reason to condemn it, and *Guiet* to retrench it.

¶ 21. *Mens rite, &c.*] i. e. *quid posset mens, quid indoles rite nutrita sub faustis penetralibus.* The Poet unites here the Qualitys of the Understanding, *mens*; and the Qualitys of the Heart, *indoles* *Rite* is a Term of Religion, as if *Augustus's* Palace had been the Temple of a God. *Velleius* expresses Himself in the same Manner speaking of *Tiberius*, *innutritus caelestium præceptorum disciplinis.* Happy the Children who find in their Father's House domestic Examples of Wisdom, Honor and Piety! Had not HORACE Reason to call such Houses *fausta penetralia*?

¶ 25. *Fortes creantur fortibus.*] That is, *fortes filii non nisi à fortibus parentibus gignuntur.* By *columba* is meant an Eagle as timorous as a Dove.

Et bonis est in juvencis, &c.] I have detach'd this from what went before by the Authority of the greater Number of Mss. and the old Venetian Edition. The Expression is thereby render'd more just.

¶ 29. *Doctrina sed vim, &c.*] This Quatrain is naturally connected with the foregoing one. There HORACE speaks of hereditary Qualitys transmitted

About the
American Art

ted to Us in the Blood by our Ancestors; here He talks of acquired Qualitys which Education has grafted upon the former.

✧ 33. *Quid debeas, ò Roma, &c.*] Will not our geometric and methodic Poets look upon these ten last Stanzas as the Ramble of a wild Imagination? Let Them think on it as They please. In all Sciences Reason guides the Mind, but by different Roads according to the End she proposes. Upon *Parnassus* she dictates Lessons by no means adapted to the School of *Archimedes*. 'Tis a lyric Poet who speaks here, and He cannot be charg'd with transgressing the Rules of his Art. Having sayd that *Drusus* inherited the Valor of his Ancestors, He chuses among those Heros One of the most illustrious, who had sav'd the Republic by putting a Stop to the Fortune of her most redoutable Enemy. He expatiates upon a Victory so glorious to *this House*, and takes Care to bring it home to his Subject in the last Stanza. To call this a Ramble, is to ramble evidently from Reason.

Neronibus.] The *claudian* Family was partly *patri- cian* and partly *plebeian*. The most distinguish'd Branch of the *Patricians* was that of the *Neros*, descended from the fourth Son of the Dictator *Appius Cæcus*, and which took it's Surname from the *sabine* Language, in which it signify'd *brave, valiant*. He who bore this Surname with the greatest Justice was *Caius Claudius Nero*, who being Consul in 547 with *Livius Salinator* defeated *Asdrubal*, and thereby prevented *Annibal* from any further considerable Undertaking.

The
Neros
- and
claudian
family

✧ 34. *Asdrubal.*] The Merit of a vanquish'd General raises the Glory of the Vanquisher. *Asdrubal* was *Annibal's* Brother, and had in *Spain* defeated the two *Scipios*.

✧ 36. *Fugatis Latio tenebris.*] By the Darkness that cover'd *Italy* We must understand the Consternation of the *Romans* upon the Defeat and Death of the Consul *Caius Claudius Marcellus*, and the Calamitys that menac'd *Rome* if *Annibal* and *Asdrubal* cou'd

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P

compass

Nero = A triumphal do to Drusus
- Battle of Metaurus

compass their Point of uniting their Forces. But the Valor of *Claudius Nero* dissipated all these Clouds, and restor'd Serenity to *Italy*; for having near the River *Metaro* in *Umbria* met with *Asdrubal* who was marching to reinforce *Annibal's* Army. He charg'd Him so opportunely, and made such Haver of his Troops, that He seem'd to have got full Revenge for the bloody Battel of *Canna*. Fifty six thousand *Carthaginians* were kill'd on the Spot, and 5500 taken Prisoners. *Claudius Nero* caus'd *Asdrubal's* Head to be thrown into *Annibal's* Quarters, who had not heard of the Battel. Soon after *Scipio* having drawn the *carthaginian* General into *Africa*, the *Romans* were crown'd with a Series of Victories, which at last made Them Masters of the Universe.

¶ 37. *Alma risit adorea*.] Lyric Poetry has it's own Turns, and it's own Language. HORACE's Expression is singular and pretty. Presently We shall see *flamma equitat per tadas*, *Eurus per undas*, and other such Ways of speaking, which have a fine Effect in a *pindaric* ODE, but wou'd not equally succeed in other poetic Compositions. *Adorea* was properly a Distribution of Corn made to the Soldiers after a Victory; hence it has been us'd figuratively to signify a Victory.

¶ 38. *Ut Italas, &c.*] HORACE delineates in three Verses the Ravage of *Italy* from one End to the other, as if He had a Mind to imitate the Rapidity of the Conqueror.

¶ 44. *Deos rector*.] Whilst the *Carthaginians* carry'd Fire and Sword into the Heart of *Italy*, and did not even regard the Temples, the Gods seem'd *cast down, jacobant Dii*. The Virtues of *Claudius Nero* rais'd Them from their dejected State, and interest'd Them in the Defense of *Rome* and *Italy*, *Deos erexit*. This, which I take to be the true Sense of the Passage, is much to that Hero's Advantage.

Annibal *Asdrubal* -

Ode XVI. HORACE'S ODES. 315

★ 46. *Cervi, luporum præda, &c.*] This is the Character of all H O R A C E's Speeches, that they are the most shining Parts of the Odes to which they belong. The Panegyric on the Romans is in itself magnificent, but He raises the Value of it infinitely by putting it in the Mouth of *Annibal*. Our lyric Poets do not know what it is to insert Harangues of this Kind in their Pieces; They perceive the Difficulty, and fear to risk their Reputation.

★ 53. *Duris ut illex, &c.*] H O R A C E is admirable for the Choice and Variety of his Comparisons. Here is a third, that cou'd scarce be more noble or more just. Our modern Writers of latin Odes are too negligent of this Ornament of lyric Poetry, and, indeed, He must be a great Master that can employ it gracefully.

★ 67. *Fortuna nostri nominis.*] So, in *Livy*, *Annibal* upon the Sight of his Brother's Head says, *agnosce fortunam Carthaginis.* *Annibal's* speech ends at *Hydrubale interemto.*

★ 69. *Nili Claudia non, &c.*] This is sayd in general, and regards young *Drusus* as much as old *Claudius Nero*.

Perficiens.] H O R A C E judges from the first Exploits of *Drusus*, that Success in every Enterprise may be expected from the Valor of that young Prince. He founds his Prediction on the Protection of the Gods insur'd to that Family, and on the Virtues which *Drusus* display'd in dangerous Conjunctions. This is a great Precept in Morality, that in Things where We might reckon most upon the Succor of Heaven, We shou'd neglect Nothing in our Power to procure Success.

★ 72. *Acuta belli.*] *sc. negotia.* This Metaphor is taken from a Person travelling along a rugged Road thickly sown with pointed Rocks.

Drusus.

CARMEN XVII.

* A. U. C. DCCXLI,

AD AUGUSTUM.

Drusi de Vindeliciis, ac præsertim Tiberii de Rætis
victorias Augusti auspiciis ac felicitati adscribit.

L. 4.
O. 14.

Q UÆ cura Patrum, quæve Quiritium
Plenis honorum muneribus tuas,
Auguste, virtutes in ævum
Per titulos memoresque fastos
5 Eternæ? o, quæ sol habitabiles
Illustrat oras, maxime principum,
Quem legis expertes Latinae
Vindelici didicere nuper
Quid Marte posses. Milite nam tuo
10 Drusus Genaunos, implacidum genus,
Breunosque veloces, & arces
Alpibus impositas tremendis
Dejecit acer plus vice simplicior
Major Neronum mox grave proelium
15 Commisit, immanesque Rætos
Auspiciis pepulit secundis:
Spectandus in certamine Martio
Devota morti pectora libera
Quantis fatigaret ruinis,
20 Indomitas propè qualis undas
Exercet Auster, Pleiadum choro
Scindente nubes; impiger hostium
Vexare turmas, & frementem
Mittere equum medios per ignes.
25 Sic tauriformis volvitur Ausus,
Qui regna Dauni præfuit Appuli,
Quam sævit, horrendamque cultis
Diluvium meditatur agris;
Ut barbarorum Claudius agmina
30 Ferrata vasto diruit impetu,

Pri-

O D E XVII.

TO AUGUSTUS.

He ascribes to Him the Victories of *Drusus* and *Tiberius*.

THOU, where'er the Sun illumes the habitable World, of Princes greatest, how can thy Senat's and thy People's Zeal by founding Titles, solemn Days, or Monuments with newest Honors fraught set all thy Virtues in eternal Light? The *Vindelicians*, whom We ne'er before could subject to the *roman* Laws, have lately felt thy Pow'r in War. For more than once stout *Drusus* at the Head of thy victorious Legions put to Flight *Genauinia's* cruel Sons with the swift *braunian* Train, and more than once dismantled the Redoubts They rais'd on the tremendous *Alps*.—Soon after *elder Nero* was'd beneath thy Auspices a bloody War, and into Pieces hew'd the formidable *Retians*. O what a glorious Spectacle to view that Hero in the martial Strife plying with iterated Wounds the Breasts of Foes devote to perish or preserve their Freedom! As, when the dancing *Pleiads* rend the Clouds, *Auster* turmoils th' unruly Waves, so swift, so fierce *Tiberius* bursts his Way thro' thick-imbattel'd Lines and urges on thro' flaming Piles his foming Courser.

When, horned *Ausida*, who laves the Frontiers of the *daunian* Realms, swells high his angry Flood and meditates to swallow up the fruitful Plane, He does not roll his Waves with Rage less fierce than *Claudius* overwhelm'd the iron Ranks of War, mowing from Front to Rear all those who met his sweeping Sabre.

Primosque & extremos metendo

Stravit humum, sine clade victor:

Te copias, te consilium, & tuos

Præbente Divos. Nam tibi quo die

35 Portus Alexandria supplex

Et vacuum patefecit Aulam,

Fortuna lustro prospera tertio

Belli secundos reddidit exitus,

Laudemque & optatum peractis

40 Imperiis decus arrogavit.

Te Cantaber non antè domabilis,

Medæque, & Indus; te profugus Scythes

Miratur, o tutela præsens

Italæ dominæque Romæ.

45 Te fontium qui celat origines

Niliusque, & Ister, te rapidus Tigris,

Te belluofus, qui remotis

Obstrepat Oceanus Britannis,

Te non paventis funera Gallæ,

50 Duraque tellus audit Iberiæ:

Te cæde gaudentes Sicambri

Compositis venerantur armis.

REMARKS on ODE XVII.

IN the preceding Ode the Praises of *Drusus* were mix'd with those of the Heros of the *claudian* House, but here *Tiberius* has the Honor of being associated with *Augustus*. A sufficient Recompense this for the Disadvantage of being prais'd after his younger Brother. Both Pieces are of the same Character for Nobleness of Thoughts, Richness of Figures and Comparisons, Sublimity of Style, and all other Beautys of Poetry. This begins and ends with the Elogy of the Emperor, and the Middle is fill'd with that of *Tiberius*. It must be acknowledg'd that the Genius of HORACE was finely turn'd to the *pindaric* Style, when

A grand Pindaric Style.

Ode XVII. HORACE'S ODES. 319

and with Heaps of Slain strowing the purple Field,
whilst scarce a Roman dy'd. But with thy Counsils,
Troops, and Gods He fought. For on the same suc-
cessful Day that suppliant *Alexandria* op'd her Ports
and desert Palace for thy Entry, when thrice five
Years their Course had run, propitious Fortune to thy
warlike Toils a happy Period set by this Campaign,
and all thy former Conquests crown'd with as much
Glory as thy Soul cou'd wish.

Visible God, and pow'ful Gard of *Italy* and *Rome*
the Mistress of the World, *Cantabrians*, *Medes* and
Indians who before had set at nought our Machinations
vane, and vagrant *Scythians* eager own thy Arms and
blest thy Pow'r.

Nile, who conceals the Sources of his Flood; *Dan-*
nube; and *Tigris* rapid in his Course; and *Ocean* too,
who nurses in his Bosom Monsters innumerable, and
roars on *Britain's* distant Coasts, flow all beneath thy
Laws. The desperate *Gauls* whom Death itself can-
not affright, and *Spain's* obdurate Race bend at thy
awful Nod. Nay, the *Sicambrians*, who delight in
Blood, dropping their Arms with one Consent respect-
fully receive thy Terms.

† He compos'd this Ode. In no other did He employ
so great a Number of energetic Terms and bold Con-
structions. Such are *Eterni*. *Quem Pindolici didicere*
quid Marte posses. *Spectandus quantis fatigaret ruinis*
pectora. *Indomitus exercebat undas*. *Auster*. *Plutadam*
choro scandente nubes. *Impiger vexare turmas*. *Tau-*
ris formis. *Saron*. *Aufidus*. *Diluvium*. *meditatur*. *Bel-*
lucius.

★ 1. *Quæ cura patrum*.] To say that *Augustus's*
Merit is far above all that Men can do to eternalise
his Memory, is to praise Him as much as it was pos-
sible. tis to say, that to the Gratitude of the *Romans*
there was nothing wanting but a possibility of adding
to it.

† 24. *Medios per ignes.*] Nocturnal Fires in the Camp. *Tiberius* probably surpris'd the *Rætians* by Night in their Intrenchments.

confer
† 40. *Optatum peractis, &c.*] *Arrogare* signifies to attribute, to give; and *peracta imperia* are the Victories which *Augustus* had already gain'd by Himself or by his Lieutenants. *Non antè domabilis* is to be refer'd in common to the *Cantabrians*, *Meds*, and *Indians*.

C A R M E N XVIII.

A. U. C. DCCXLIV.

AD CALLIOPE N.

Iis, qui in Deorum tutelâ sunt, bene omnia cedere.

L. 3.
O. 4.

DESCENDE caelo, dic age tibiâ

Regina longum Calliope melos;

Seu voce nunc mavis nova,

Seu fidibus citharâque Phœbi.

5 *Auditis? An me ludit amabilis*

Infans? Audire, & videre pios

Errare per lucos, amœnas

Quos & aquas subeunt, & auras

Me fabulosæ Vulture in Appulo,

10 *Atricis extra limen Apolias,*

Ludo fatigatumque somno,

Fronda novâ puerum palumbos

Texere, (mirum quod foret omnibus,

Quicumque celsæ nidum Acherontæ,

15 *Salusque Bantios, & arvum*

Pingue tenent humilis Forenti)

Ut,

Ode XVIII. HORACE'S ODES. 321

* 49. *Non parentis funera Gallia.* [Caesar attributes their Intrepidity to the Doctrine of the *Metempsychosis* which their *Druids* taught. *Lucan* in his *Pharsalia* says the same Thing.

Felices errare, sup. quos ille timarum.
Maximus, haud urget loti metus.

* 52. *Compositis armis.* i. e. *armis simul & uno consensu positis.*

O D E XVIII.

TO CALLIOPE

That Success attends those who are under the Protection of the Gods.

D E S C E N D. *Calliope*, descend from thy celestial Throne, and charm my Soul with an immortal Air. Either thy breathing Flute inspire, or strike *Apollo's* tuneful Shell,—or rather let thy silver Voice rise high in soaring Trebles.

Hark! hark! She sings, the Queen of Muses sings:—or does some pleasing Frenzy mock my Sense?—No, no—I hear a more than human Sound, and now I wander thro' her hallow'd Groves, where warbling Brooks thro' mazy Windings flow, and gentle Breezes fan the peaceful Air.

Early in Life I found th' Effect of thy protecting Pow'r. While yet a Child, I chanc'd to stray beyond the Frontiers of my native Soil, and on a Hill, which to *Apulia* joins *Lucania's* Province, lay'd Me down, with Play and Sleep's soft Pow'r oppress. There *Cytherea's* famous Doves with verdant Foliage crown'd my Head. Strange this to all *Cirrae's* Swains who roost upon *Apulia's* topmost Cliff; strange this to all who

322. **HORATI LVS ICORVM Lib. V.**

- Ut tuto ab atris corpore viperis
 Dormirem & ursis ; ut premerer sacra
 Lauroque, collatâque myrto,
 20 Non sine Dis animosus infans
 Vester, Camenæ, vester in arduos
 Tollar Sabinos ; seu mihi frigidum
 * Præste, seu Tibur supinum,
 Seu liquidæ placuere Baiæ.
 25 Vestris amicum fontibus & choris,
 Non me Philippis versa acies retro,
 Devota non extinxit arbor,
 Nec Siculâ Palinurus undâ.
 Utcunque mecum vos eritis ; libens
 30 Infanientem navita Bosporum
 Tentabo, & arentes arenas
 Litoris Assyrii viator.
 Visam Britannos hospitibus feros,
 Et latum equino sanguine Concânium :
 35 Visam pharetratos Gelonos,
 Et Scythicâ inviolatus amnem.
 Vos Cæsarem altum, militiâ simul
 Fessas cohortes reddidit oppidis,
 Finire quærentem labores,
 40 Pierio recreatis antro.
 Vos lene consilium & datis, & dato
 Gaudetis almæ. Scimus ut impios
 Titanas immanemque turmam
 Fulmine sustulerit caduco,
 45 Qui terram inertem, qui mare temperat
 Ventosum ; & umbras regnaque tristia,
 Divosque, mortalesque turbas
 Imperio regit unus æquor.
Magnum

* *Tivoli* lies along the Brow of a Hill. Its Situation has given **HORACE** Occasion to call it *Tibur* *Jupinum*, as *Virgil* perhaps for the same Reason intitles it *superbum*.— *Addison's Travels*.

Ode XVIII. HORACE'S ODES. 323

who range the *bantin* Woods, or cultivate *Fortuna's* fertile Vales, that thus amid the savage Race and pois'nous Snakes I slept secure, cover'd with Bays and Myrtles interlac'd sacred to Music and to Love.

Where ever I've been since, Ye tuneful Nine, whether I climb the *sabine* Rocks, or taste *Prænestæ's* cooling Breeze, or bask in *Travoli* recumbent on the Mountain's Brow, or sport in *Baile's* crystal Streams, your providential Care is still my Gard.

If I escap'd *Philippi's* bloody Rout; if the curs'd Tree not crush'd Me to the Dead; if I not perisht in *scilian* Seas near *Palinuro's* Cape, I owe it all to You; Fate doubtless honor'd with Respect a Poet privileg'd to taste your sacred Springs and join your mystic Choirs.

By You conducted I'll with Pleasure brave mad *Bosporus*, and travel o'er *Affrica's* burning Sands. Secure I'll traverse *Britain's* cruel Isle, see the *Contantians* who with fervent Draughts of *Hopler's* Blood exhilarate their Souls, visit *Gelonias* quiver'd Race, and cross inviolate the *caspian* Main.

Caesar no less must own your constant Care. YE early Wisdom to his Soul convey'd; YE in your learn'd Retreats unbend his Mind, when studious, as He ever is, of Peace, and surfeited of Conquests He disbands his weary Troops.

With Sentiments of Mildness YE inspire your princely Pupil's Breast, and joy to see the happy Fruits.— Who has not heard how the almighty ONE, whose Hand sustains the Earth's inactive Mass, who calms the Raging of the Sea, whose Power the Ghosts of *Pluto's* dreery Realms revere, and who with equitable Sway rules ev'ry God above and Man below, at the huge Cruc of rebel *Titans* lanc'd his headlong Thunder from the Skys, and hurl'd 'em flaming to the vast Abyss?

Relying

324 HORATII LYRICORUM. Lib. V.

Magnum illa terrorem intulerat Jovi
50 Fidens, juvenus horrida, brachiis,
Fratresque tendentes opaco

Pelion imposuisse Olympo:
Sed quid Tiphœus, & validus Mimas,
Aut quid minaci Porphyryon statu,

55 Quid Rhœtus, evulsisque truncis
Enceladus jaculator audax,
Contra sonantem Palladis ægida

Possent ruentes? Hinc avidus stetit
Vulcanus; hinc matrona Juno, &
60 Numquam humeris positurus arcum;

Qui rore puro Castaliæ lavit
Crines solutos, qui Lyciæ tenet
Dumeta, natalemque sylvam,

Delius & Patareus Apollo.
65 Vis consilii expers mole ruit suâ:
Vim temperatam Dî quoque provehunt;

In majus: idem odere vires
Omne nefas animo moventes
Testis mearum centimanus Gyas

70 Sententiarum; notus & integræ
Tentator Orion Dianæ,
Virgineâ domitus sagittâ;

Injecta monstris Terra dolet suis:
Moeretque partus fulmine luridum
75 Missos ad Orcum; nec peredit

Impositam celer ignis: Etiam;
Incontinentis nec Tityi jecur
Relinquit ales, nequitia additus

80 Custos; amatorem trecentæ
Pirithoum cohibent catenæ

Ode XVIII. HORACE'S ODES. 325

Relying on their num'rous Arms that horrid Youth,
and the *alæan* Twins, who strove to roll vast *Pelion*
on *Olympus*' shady Top, design'd to shake the Thun-
d'r'er's Throne with dire Alarms.

But how cou'd brawny *Mimas*, *Rhetus* stout, *Por-
phyryon* of terrific Size, *Typhæus* bold, and *Encelad* au-
dacious Hurler of up-rooted Oaks impattel'd stand
against the Warrior-goddess, who by the Noise of
her refulgent Shield cou'd baffle, without other Aid,
their fiercest Efforts? Sufficient her Defense had been
for *Jove*, but on his Side devouring *Vulcan* fought,
and Matron *Juno*, and the God, whose Shoulders will
for ever bear the shining Quiver, who baths in sweet
Castalia's silver Dews his flowing Hair, and with his
Presence gilds the *lycian* Brakes and *delian* Groves, and
takes from both a Name.

Strenth destitute of Conduct headlong falls by its
own native Weight, the Gods succeed it when 'tis
rul'd by Prudence, but detest when made the Tool
of wicked Purpose.

The hundred-handed *Gyar* proves this Truth, and
hot *Orion* who attack'd *Diana*'s unpolluted Honor and
by her Arrows dy'd.

On her own Monsters thrown the *Earth* is incon-
solable, incessant weeps those Sons whom Thunder
drove to lurid Hell, and fees with endless Sorrow
that the Fire which feeds on *Ætna*'s Mount, beneath
whose Load *Enceladus* lies stretch'd, is too inactive to
consume it.

The rav'nous Bird, by *Jove* assign'd to watch in-
temp'rate *Tityos*' Lust, still for the growing Liver digs
his Breast; still is *Pisithon* by a thousand Chains con-
fin'd for having dar'd to raise his criminal Desires as
high as *Pluto*'s Queen.

REMARKS

REMARKS on ODE XVIII.

THE Poet pitches upon the shortest and most sensible Way of inspiring Piety, to which this Piece is intirely consecrated. I mean that of Examples. The ten first Quatrains shew the Happyness of those who obey the Gods, and the ten last propose the most rigorous Chastisements to those who refuse that Obedience.

* 2. *Longum melos.*] As this is One of HORACE's longest Opes, Mr. Dacier imagins that He demands of his Muse a long Song. But surely when a Poet begins a Piece He scarce thinks of its Length, nor does He always perceive how far his Genius must carry Him. *Longum melos* is therefore here *carmen, quod est bunc in annum vivat & plures.* A Song which deserves to be transmitted to Posterity. This Sense is very natural and very noble.

* 4. *Fidibus citharæque.*] For *citharæ fidibus.*

* 5. *Amabilis insania.*] If Poetry be a Madness, it must be own'd that of all Kinds of Madness 'tis the most amiable, and infinitely preferable to the phlegmatic Wisdom of Philosophers.

* 9. *Vulture in Appulo.*] *Vultur* was a Mountain of *Apulia*, but One of its Sides was in *Lucania*, and there this Accident happen'd. *Bantia* and *Forenza* were in *Lucania*, but *Acerenza* was in *Apulia*.

* 21. *Vester Camena, &c.*] Ev'ry Thing merits Observation in great Masters. HORACE never lets his Readers languish. He animates all his Images,

He

CARMEN XIX.

* A. U. C. DCCXLIV. T

AUGUSTO PACIFICO.

L. 4.

O. 15.

PHŒBUS volentem praelia me loqui
Victas & urbes, increpuit Iyra,

Ne

Ode XIX. HORACE'S ODES. 327

He varies all his Turns. After a Beginning full of Fire and Enthusiasm, sudden He grows calm and with a serious Air recounts a little Adventure that happen'd to Him in his Childhood. Then rising with a rapid Flight He transports Us along with Him to the *fa-bine* Rocks; to *Prænestæ*, to *Tivoli*, and to *Bajæ*. To this Flight succeeds a useful Refreshment; He conducts Us into the Grotto of the Muses, there We find *Augustus* in the Midst of those learned Goddesses, and We share in the wise Lessons dictated to Him. But quickly a Spectacle of less Tranquility seizes our Attention. The Earth is turn'd upside down by the Insurrection of the Giants, and all Heav'n is on Fire for the Defense of the Sov'reign of the Gods. A Poet, who can handle his Subject with so much Skill, will never make long Pieces, because, be they never so long, they will always appear short.

¶ 37. *Alum.*] We shou'd explaine this Word with Reference to *alma* in the 42d Verse. They are both deriv'd from *alere*. HORACE regards *Augustus* as the Nourling of the Muses, and proves it by the Care those Goddesses had taken to form his Mind and Heart.

¶ 42. *Scimus ut impiis, &c.*] Here begins the latter Part of the Ode. HORACE by a Turn no Way new to Him passes suddenly from *Augustus* to *Jupiter*. He intends to shew that the Gods can take Vengeance on those who dare despise their Pow'r.

¶ 67. *Vires nescis animo moventes.*] This Expression is of the same Kind with *animus consilij regis alio vultu dona nocentium*, in the Ode *ne forte credas*, and the one justifies the other.

XIX. IDEM XIX. C.

To AUGUSTUS.

Elogy of the pacific Virtues of that Prince.

WHEN to my Mouth the vocal Trump I rais'd
to sing the Wars and Conquests of my Prince,
Apollo

328 HORATII LYRICORUM. Lib. V.

Ne parva Tyrrenum per aquor
Vela darem. Tua, Caesar, atas.
5 Fruges & agris retulit uberes,
Et signa nostro restituit Jovi.
Derepta Parthorum superbis
Postibus, & vacuum duellis
Janum Quirini clausit, & ordinem
10 Rectum evaganti frenâ Licentiæ
Injecit, emovitque culpas,
Et veteres revocavit artes;
Per quas Latinum nomen & Italæ
Crevere vires, fama, & imperi
51 Porrecta majestas ad ortus
Solis ab Hesperio cubili.
Custode rerum Cæsare, non furor
Civilis, aut vis exiger otium;
Non Ira, quæ procudit enses,
30 Et miseras inimicat urbes.
Non qui profundum Danubium bibunt
Edicta rumpent Julia; non Getæ,
Non Seres, infidive Persæ,
Non Tanain prope flumen orti,
25 Nosque & profectis lucibus & sacris,
Inter jocos, munera Liberi,
Cum prole matronique nostris
Rite Deos prius adprecanti,
Virtute functos, more patrum, duces,
30 Lydis remisso carmine tibiis,
Trojamque, & Anchisen, & almæ
Progeniem Veneris canemus.

Ode

Apollo

Pride.

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Ode XVI. HORACE'S ODES. 329

Apollo jogg'd Me with his Lyre, and check'd my Pride. Rash Bard, He sayd, dost Thou not know the Risk of vent'ring in a little Barge upon the *tuscan* Sea? I profit, *Cæsar*, by the sage Advice. Thy peaceful Virtues to my feeble Muse open a smoother Road. To thy auspicious Reign has been reserv'd the Glory of diffusing o'er our Lands rich Grane and timely Fruits; of forcing *Parthia's* Sons to tare the *roman* Eagles from their haughty Fanes and fixing them within the Shrine of *Jove*; of bidding War to cease thro' all the Earth and shutting *Jannus* brazen Portals. Thy Reign has wild Licentiousness restrain'd within those Bounds of Duty it transgressed; eradicated conscious Crimes, reviv'd that ancient Discipline which rais'd the *roman* Name to such a Height, increas'd th' *italian* Strength, and spread the Empire's Majesty and Fame from bright *Aurora's* Dawn to Day's last Stage.

Whilst *Cæsar* is the Lord of human Race, nor civil Broils, nor forein Arms, nor Wrath which forges keenest Swords and sows Diffension between wretched Citys shall interrupt our Halcyon days.

Not They who drink of *Danube's* Stream profound or *Tanais'* icy Flood, not *Getes*, nor *Seres*, nor perfidious *Parthians* shall dare to violate the *julian* Laws.

But WE, on private as on festal Days, amid the Blessings of the jovial God, will with our Matrons and our youthful Train implore the Powers divine in solemn Form for *Cæsar's* Preservation; then, like our Sires, to *lydian* Flutes attuning vocal Lays We'll sing the noble Acts of pristin Heroes; but above all We shall not fail to grace our Carols with the mighty Names of *Troy*, *Ambigès* and the happy Race of Beauty's gracious Queen.

CARMEN XX.

Famæ perennitatem sibi ab suis versibus pollicetur.

L. 3.
O. 30.

EX REGI monumentum ære perennius,
Regaliq; situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series & fuga temporum.

Non omnis moriar, multaque pars mei
Vitæ Libitinam. Usque ego postera
Crescam laude recens; dum Capitolium
Scandet cum tacitâ virgine pontifex.

10 Dicar, quâ violens obstrepat Ausidus,
Et quâ pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps, Eolium carmen ad Italos
Deduxisse modos. Summe superbiæ
15 Quæsitam meritis, & mihi Delphica
Lauro cinge volens, Melpomene, comam.

REMARKS on Ode XX.

(See my Remarks on the Ode non usitata)

THE Judgment of Posterity has justify'd the advantageous Sentiment HORACE had conceiv'd of his Poems; it has in all Ages confirm'd to Him the glorious Title of first Lyric Poet of Rome, and Renown has fasten'd on his Head the Crown of Immortality a noble Pride had plac'd there. In putting this Ode at the End of all the rest I have follow'd the Poet's Intention, who regarded it as the Close of his Lyric Poems.

the

C

...audiret by his Verfeßetationes am

CHARG'D with my Fame a finish'd Pile I've
rear'd more durable than monumental Brats and
tow'ring far above the regal Site of Egypt's Pyramids;
a solid Pile, which neither eating Show'rs nor Head-
long Storms can e'er efface, a Pile, which shall sur-
vive unnumber'd Ages, and escape the speed of all
devouring Time.

This mortal Being only can decay, my nobler Part,
my Fame shall reach the Skys: 'Till the High-
priest and silent Maids no more Your Fame ascend,
my Honors ever new shall spread, and brighter grow
with Lenth of Days.

Where rapid *Aufid* rolls his roaring Tide; where
Daunus, who from Exile rose to Empire, o'er a thrifty
Land a martial Race extended wide his Sway, All,
All shall cry, 'Twas happy H O R A C E first who
to *æolian* Sounds attun'd, th' *æolian* Lyre. Assume,
my Muse, that noble Pride thy Merits may for Justly
clame, nor longer hesitate to twine around my Head
those laurel Wreaths *Apoll* for his Fav'rite has de-
sign'd.

Majestic is the Style of this Piece, noble the Thoughts, and well-cadenc'd the Verses.

* 9. *Gem sacra virgine*] This Prediction is accomplished far beyond the terms our Poet propos'd. Fallen is the *Capital*, no longer subsists the *Roman Religion*, yet *HORACE's* Poems have lost Nothing of their Lustre. We may even affirm that their *Destiny* is attach'd to that of the *World*, and that they can only perish in one common Ruin.

End of the ODES of HORACE.

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